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AMERICA'S NO. 1 COMIC PRICE GUIDE

Exclusive Interview: A Conversation With Simon Bisley

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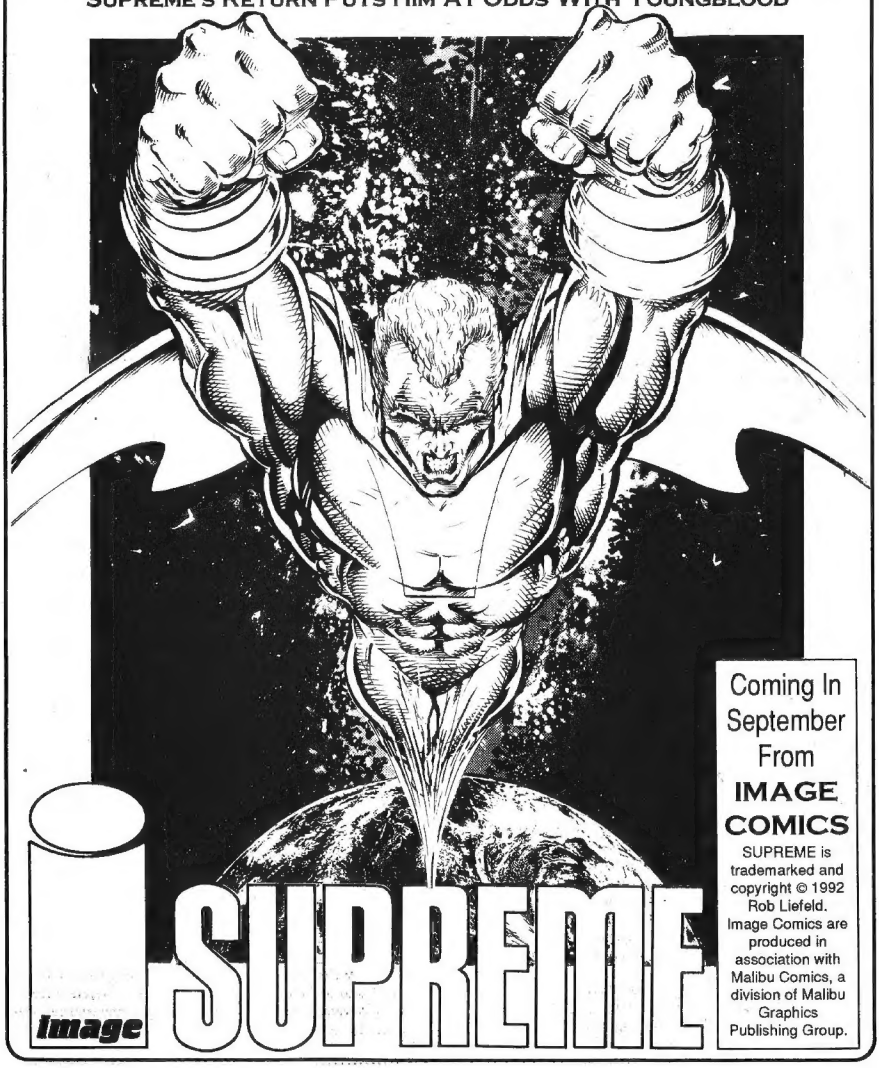
ROB LIEFELD · BRIAN MURRAY

ONE OF THE MOST POWERFUL BEINGS IN THE IMAGE UNIVERSE, SUPREME'S RETURN PUTS HIM AT ODDS WITH YOUNGBLOOD



Coming In September From **IMAGE COMICS**

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FUTURE PICKS

● Greetings, and welcome to another collection of goodies coming to a shelf near you soon.

The Pitt © 1992 Dale Keown

● You may have guessed from looking at this month's that we are focusing on that land across the water, Great Britain. In the lead article this month, *CVM* covers not only the influence of British creators on the American comic market, but upcoming plans from these talents who have invaded the U.S. shores. (One if by land, two if by sea...) Do you know where your Brits are? If you don't check out the article for exciting U.K. and collaborative U.K./U.S. projects heading your way. And if that ain't enough to start your engine, guess who's showin' up at the garage. We managed to track down between lubes the ever elusive Simon Bisley for a chat about the loves of his life – comics, motorbikes, music, motorbikes, life, and a day in the life of a carburetor (not necessarily in that order).

● But we digress. This is future picks, so how 'bout a look at some of the non-cheesy comestibles featured in this month's C.V. Menu.

● We will start off with a few tidbits from the feast of flavored fancies announced at the 1992 San Diego Comic Convention. Among the hot and spicy offerings from the Image school of cooking are the additions of several new chefs, and a plethora of new and extended title. Erik Larsen's *Savage Dragon* and Mark Silvestri's *Cyberforce* will both have ongoing series in 1993. The same has been announced for *The Pitt* by Dale Keown, which also has a sneak preview as an appetizer in *Youngblood* #4. Meanwhile, Jim Valentino's *Shadowhawk* and Todd McFarlane's *Spawn* have a few new recipes in store for readers. *Shadowhawk* #2 will be a "2 for 1" special with a cameo appearance by Spawn, #3 will feature a glow-in-the-dark cover, while a different "double combo" for #4 is offered as Erik Larsen's Savage Dragon makes an appearance. In addition, a Brit by the name of Alan Moore will be working on *Spawn* #8 which also features a Frank Miller centerspread.

● But what of the new talent and titles heading towards your table in 1993? Well, negotiations are underway for an Alan Moore/ Stephen Bissette/Rick Veitch superhero book as we speak. With such powerful ingredients, this concoction (if the taste is right) would become a dynamite dish.

● Among the new culinary delights are: *The Others*, an ongoing series by Valentino for Spring '93; *Stormwatch*, an all new mini-series by Jim Lee slated for January/February; a new mini-series from Todd McFarlane called *Violator*; *The Tribe* written by Tyler Johnson and illustrated by Larry Stroman; and a six-issue mini-series scheduled for January entitled *Wildstars* by Al Gordon and Jerry Ordway. Future untitled projects include a six issue mini-series from Kevin Maguire and a Mike Grell title scheduled for the end of 1992. Also in the melting pot is an anthology book titled *Darker Image* featuring the talents of Sam Kieth (The Maxx), Rob Liefeld (Bloodwolf) and Jim Lee. Looking further ahead, crossovers are planned between Image and DC for the summer of '93. Start guessing the characters crossovers now! We will let you know more about the Image kitchen recipes before the meals are served.

Superman logo © 1992 DC Comics

● We're at the DC diner now, and a brief mention of that big "S" who, according to DC's Superman titles schedule is due for the big downfall at the hands of a big, nasty and powerful guy aptly named Doomsday. Yep! Big Blue buys the farm with the

Doomsday storyline crossing all the Superman titles and *Justice League America* beginning in *Superman: The Man of Steel* #18 and ending (literally in the case of the Kryptonian Crimebuster) in *Superman* #75. This is a storyline not to be passed over – a definite collectible in the making. *CVM* is presently putting together a Superman Memorial Special to mark this monumental occasion. The special will feature articles and events leading into DC's decision to kill off Superman and its aftermath, in addition to features on the history of the character in comics, movies and television. This wall-to-wall Superman special will also include extensive Superman listings of comic books and toy collectibles in the price guide section and contain an original Superman pullout poster, which will be a hot item for Superman fans. Check your distributors and retailers for further information.

● (On a more somber note, we at *CVM* regret the recent passing of Joe Shuster, one of the creators of Superman. His influence as one of the pioneers of the comic book field is beyond measure, from creating the comic book superhero costume to his early comic book storytelling techniques, including the early incorporation of the splash page and the horizontal and vertical panels. He shall be missed.)

● Robin's back in solo action. *Robin III: Cry of the Huntress Collector's Edition* is sure to be a mover at the DC diner, literally, in the case of the covers to this bi-weekly six issue series which will feature movement-enhanced cover images with direct market copies. #1 will also be polybagged and contain a mini-poster of Mike Zeck's cover art for the newsstand edition. This issue, shipping in November, will open up the Robin/Huntress storyline, and pit them against King Snake and the Ghost Dragons. Should be boiling hot.

● With the growing interest in delicacies like its horror and mature titles, DC's new Vertigo line should prove to be highly palatable for comics gourmets. (Check the article for a sample of h'ors d'ouerves.) Returning as well to the fold are Deadman and The Spectre, two of DC's ghostly guardians. *Deadman: Exorcism* is a two issue mini-series by Mike Baron and Kelley Jones, while *The Spectre* is a new ongoing title by John Ostrander and Tom Mandrake.

● Elsewhere, or should we say Elseworlds, DC continues their imaginary tales with *Batman: The Blue, The Grey and The Bat*, a 64 page prestige format one shot by Elliot Maggin, Alan Weiss and Jose Luis Garcia Lopez; and *Robin 3000*, a two part mini-series by Byron Preiss and P. Craig Russell. Definite food for thought.

● Finally, before coffee, check out *Showcase '93*, a twelve-issue anthology mini-series featuring appearances by Batman related characters like Catwoman and Robin, and the *Titans Sell-Out Special*, continuing from the current "Total Chaos" storyline.

● Newsflash!!! DC has announced an agreement with new company, Milestone Media to produce a new line of multicultural superhero comics. Milestone's motley crew includes hot artists Denys Cowan and Michael Davis, and writer Dwayne McDuffie. Their comics will be launched in the spring of 1993. More on this when news breaks.

● Meanwhile, the Marvel supermarket offers a wide choice of treats. On aisle 1 marked 2099, the Marvel future titles covered last issue are looking to be hot items with #1's. On aisle #2 marked Annuals, the summer of 1993 incorporates new concepts from the Marvel crew. Each of the 24 annuals will be self-contained and introduce either a new superhero or new supervillain who will be integrated into the Marvel Universe Origins, costumes and powers will be explained in the annuals. This should be popular with readers who prefer a free prize in their cereal box, instead of having to acquire a multitude of different groceries in the form of annual crossovers.

Spider-Man © 1992 Marvel Ent. Group

● In aisle #3 marked Spider-Man, we encourage you to sample the *Spider-Man Special Edition*, a one-shot put together by Marvel to benefit UNICEF. The 22-page special features "The Trial of Eddie Brock", who became Venom by wearing Spidey's old and used alien costume. Matt Murdock, alias Daredevil, appears as the defense lawyer calling Spidey as a witness. DD and Webhead get a little tied up in the costume department. The issue is available with a coupon from any Marvel November cover dated title, or can be purchased separately from retailers. Send coupon, together with a donation of $5 to UNICEF, to acquire your copy. This issue, with a pullout poster, is not to be missed.

● At aisle #4 in the Assorted section, other tasty treats include: *Ghost Rider: Fear* where ol' flamin' skullhead teams up Captain America to face the all-new Scarecrow; *Silver Surfer* #75 featuring the climax to "The Herald Ordeal" where one of Galactus' former heralds kicks the bucket; *Warlock and The Infinity Watch* #11 where the unknown origin of Pip the Troll is revealed; and *Dinosaurs: A Celebration*, a beautifully painted set of books exploring these extinct creatures.

● From the Dark Horse diet plate comes: *Primal*, a four

issue mini-series with story by Clive Barker, D.G. Chichester and Eric Saltzberger with painted art by Lionel Talaro. Check out the British Invasion article for Barker projects in the pipeline. *Signal to Noise* by Neil Gaiman and Dave McKean (originally serialized in *The Face*) and Harris products *Vampirella* and *Twister*. And anticipation is rising as reports indicate that readers are hungering for the Dark Horse/Valiant crossover – *Predator Vs Magnus, Robot Fighter*.

Vampirella © 1992 Harris Pub.

● At the Valiant galley, two titles to watch for are: *Bloodshot* #1 following up from *Rai* #0 as the Valiant crew sets up a former Mafia goodfella, he becomes a superforce against that same organization; and *Magnus* #21 beginning a new direction and tying into the original Gold Key Magnus series as major characters are killed, and Magnus becomes the savior of humanity.

● Meanwhile, the Malibu plate whets our appetite with several dishes to drool over. The main course: *Tarzan: The Beckoning* is the third of Malibu's Tarzan series and features the scripting and drawing chores of Tom Yeates (*Saga of the Swamp Thing*); followed by Brian Lumley's *Necroscope* which is adapted by Martin Allard and painted by Daerick Gross (*Vampire Lestat*); a side order of *Ex-Mutants* and *Merlin* may also be to your taste. All will soon appear on a silver platter near you.

● Last, but certainly not least, how about some midnight snacks from the other publishers? *Shadow's Edge: Volume 1* from Lion Publishing features the talents of Terry Murray and Jeff Anderson (for all you devourers of fantasy). *Dark Passion* from Hero comics, with a vampire tale for those of you who like their meat medium rare; *The Teenage Mutant Ninja Turtles Sourcebook*, a sort of who's who alphabet soup; *Dredd Rules* #14 featuring a story by Simon Bisley (remember him?) entitled "Killing Santa Claus", an Xmas pudding a la Bisley; *The Best of Sorcery* by Millennium, reprinting classic Archie *Red Circle Sorcery* and *Madhouse* material by the likes of Howard Chaykin, Wally Wood, Gray Morrow, Alex Toth and Al Williamson, topped by a new cover by John Bolton; and yet another spoof (onion gum to end everything off) entitled *Spineless-Man $2099* featuring another cover by Sam (the ham) Kieth.

● Not full yet? Better have your appetites ready next month for another larder full of goodies.

BACK ISSUE BITS

● As the summer draws to a close, autumn is setting in and horror is coming back, Marvel horror continues to increase in price. Leading the pack is Morbius, with all of his appearances in high demand, most notably *Amazing Spider-Man* #101 and 102, as well as *Marvel Premiere* #28 which also features Ghost Rider and Werewolf By Night. *Ghost Rider* #28 is a big mover these days.

● Other Marvel movement is in the Silver Age – *Amazing Spider-Man, Captain America, Incredible Hulk* and *Fantastic Four*.

● Over at DC, *Showcase* and *Brave & The Bold* still can't be beat, but *House of Mystery* and *House of Secrets* are likely contenders. Horror is on the move at DC, as *Sandman* and *Hellblazer* are becoming highly sought after books. An interesting side note is that *New Titans* #71 and upwards are being bought; *Team Titans* could be a factor, but so could supply and demand.

● Valiant continues to be the winner in back issues. All pre-Unity Valiants are "shoot"ing (ouch!) through the roof. *Rai* #3 and 4 have the lowest print runs, so watch for those two. *Unity* #1 is the must-have Valiant. Due to a low print run, this book has been selling for $12.00 and higher in some cases. Watch for *Eternal Warrior* #4 (first Bloodshot) and *Harbinger* #10 (first H.A.R.D.Corps). Remember *Solar #10*!

● At Dark Horse, *Star Wars: Dark Empire* is the big one. #2 is in very high demand, due once again to a low print run. In addition, *Grendel: Warchild* has sold out in most stores. It may be to soon to tell, so keep your eyes open.

● Finally, it looks like Image is here to stay, but will their back issues? *Spawn* sells well at $5.00, but #2 may be Image's "Dark Horse". *Shadowhawk* has sold out in a great deal of stores, as well. There seems to be no end to the Image in sight.

Magnus & Solar © Western Pub./Voyager Communications
All others in Illustration © Voyager Communications

TOP 100

The top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	SPIDER-MAN:2099	1
2	UNCANNY X-MEN	294
3	X-MEN	14
4	X-FORCE	16
5	CABLE	2
6	SUPREME	1
7	WILDC.A.T.S.	3
8	X-FACTOR	84
9	SPAWN	5
10	GHOST RIDER	31
11	NIGHTSTALKERS	1
12	X-MEN:THE ANIMATED SERIES	1
13	INFINITY WAR	6
14	CYBERFORCE	2
15	SHADOWHAWK	2
16	BRIGADE	3
17	SPIDER-MAN	28
18	AMAZING SPIDER-MAN	368
19	WOLVERINE	63
20	GHOST RIDER & BLAZE/SPIRITS	4
21	AMAZING SPIDER-MAN	369
22	MORBIUS	3
23	LOBO:INFANTICIDE	2
24	H.A.R.D.CORPS	1
25	SPECTACULAR SPIDER-MAN	189
26	BATMAN ADVENTURES	1
27	WEB OF SPIDER-MAN	90
28	INCREDIBLE HULK	399
29	WARLOCK/INFINITY WATCH	10
30	PUNISHER WAR ZONE	9
31	DARKHOLD	2
32	BATMAN:SHADOW OF THE BAT	6
33	MARVEL AGE	118
34	BATMAN:SWORD OF AZRAEL	2
35	WEB OF SPIDER-MAN	94
36	SILVER SURFER	74
37	BATMAN ADVENTURES	2
38	NIGHT THRASHER	2
39	BATMAN:LEGENDS O/T DARK KNIGHT	39
40	SPECTACULAR SPIDER-MAN	194
41	TERMINATOR:ENDGAME	1
42	ECLIPSO	1
43	NEW WARRIORS	29
44	NOMAD	7
45	FANTASTIC FOUR	370
46	DARKHAWK	21
47	PUNISHER	72
48	EXCALIBUR	57
49	EXCALIBUR	56
50	SILVER SABLE	6
51	SOVIET SUPER SOLDIERS	1
52	BATMAN:LEGENDS O/T DARK KNIGHT	ANN2
53	GUARDIANS OF THE GALAXY	30
54	BATMAN	486
55	PUNISHER WAR JOURNAL	48
56	VALOR	1
57	NEXT MEN	7
58	DOCTOR STRANGE	47
59	TEAM TITANS	3
60	DETECTIVE COMICS	653
61	THOR	453
62	THOR	454
63	CAPTAIN AMERICA	409
64	IRON MAN	286
65	QUASAR	40
66	AVENGERS	356
67	WHAT IF?	43
68	DAREDEVIL	68

Spider-Man 2099 © 1992 Marvel Ent. Group

RANK	TITLE	ISSUE #
69	MARVEL COMICS PRESENTS	116
70	MARVEL COMICS PRESENTS	115
71	AVENGERS WEST COAST	88
72	MARVEL COMICS PRESENTS	114
73	GREEN LANTERN:GANTHETS TALE	1
74	NAMOR THE SUB-MARINER	32
75	WONDER MAN	15
76	PUNISHER BACK TO SCHOOL	SPEC
77	DEATHLOK	17
78	SLEEPWALKER	18
79	MOON KNIGHT	44
80	SANDMAN	43
81	GUY GARDNER	2
82	TIMBER WOLF	1
83	BATMAN/GREEN ARROW:POISON	1
84	NEW TITANS	92
85	DEATHSTROKE THE TERMINATOR	16
86	SLAPSTICK	1
87	PUNISHER & CAPTAIN AMERICA:BLOOD	RES
88	CAGE	8
89	ALPHA FLIGHT	114
90	DARK HORSE COMICS	2
91	JUSTICE LEAGUE OF AMERICA	68
92	GRENDEL:WAR CHILD	2
93	GREEN LANTERN	32
94	GREEN LANTERN	33
95	JUSTICE LEAGUE EUROPE	44
96	SUPERMAN	73
97	SUPERMAN:MAN OF STEEL	17
98	HELLS ANGEL	5
99	ARCHER & ARMSTRONG	5
100	ACTION COMICS	682

The British Invasion

White Trash © 1992 Gordon Rennie & Martin Emond

By Steve Thomas & Neil Hansen

Prologue

The British are coming and there's no way Paul Revere can warn the Americans to halt their progress. And who'd want to? British product has gained critical acclaim and high collectibility in the U.S. with such hot titles as DC's *Sandman*, Clive Barker's *Hellraiser* and *Tapping The Vein* from Marvel and Eclipse, and *Tank Girl* from Deadline in Britain, distributed by Dark Horse in the U.S. There seems to be no end to Union Jack in sight. Blimey!

The first wave started back in 1970 when Marvel Comics acquired the rights to Robert E. Howard's *Conan the Barbarian*. Roy Thomas, writer/editor on the book, chose the new Brit on the block, Barry Smith, to pencil. Smith, previously associated with *Nick Fury, Agent of Shield* and *X-Men*, eventually made Conan the hottest licensing property that year. Initially drawing Conan a la Jack Kirby, Smith eventually incorporated the styles of Art Deco and Renaissance period art. His unique approach to his work became highly sought by comics collectors. Since *Conan* was the first marketable comic for the sword & sorcery genre, it became the model for every sword & sorcery comic to follow.

In 1982, the number of direct sales stores were increasing as a result of the new non-returnable revolution. DC decided to test those waters with a futuristic tale of the Arthurian legend, a twelve-issue maxi-series entitled *Camelot 3000*, written by American Mike W. Barr and drawn by British illustrator, Brian Bolland. Although he had only a small output of Judge Dredd material in the British weekly *2000 A.D.*, Bolland's definitive work on the Judge caught the eye of DC. He began working on inventory stories and superhero covers. As Bolland's art during *Camelot 3000* became popular with American readers, a flourish of British artists produced work for American comics: Dave Gibbons, Alan Davis and John Bolton among others.

Two years later, DC's *Saga of the Swamp Thing*, a revival of the classically somber Len Wein/Bernie Wrightson man-monster wasn't gaining popularity as was initially anticipated. Added to this, was a campy motion picture that never made it to the theaters; it instead only received cable television release. The book needed a thorough cleansing to keep it from sinking into the sales swamp.

Enter Alan Moore, writer of the critically acclaimed revival of the '50's British superhero, Marvelman from *Warrior* magazine. (The Marvelman stories were reprinted in the early issues of *Miracleman* from Eclipse with the hero's named changed to Miracleman for copyright reasons.) Moore's talent for renovating characters caught the eye of DC. Beginning with *Saga of the Swamp Thing* #20, Moore wrote the highly successful 40-plus issue run, emphasizing Gothic terror while juxtaposing realistic horrors, such as the threat of toxic waste. He completely changed what had been done before, adding new characters like John Constantine (Hellblazer) and killing off old heroes like Sargon, the Sorcerer. The book kept its readers spellbound with its integration of moody prose and realistic dialogue, unique to American readers at large. He followed this with his twelve-issue maxi-series, *Watchmen*, in which he probed the concept of superheroes in a more believable world. Other British

Death © 1992 DC Comics Inc.

writers like Grant Morrison, Peter Milligan and Neil Gaiman rode on Alan Moore's wave of writing.

The reawakening of British creators in the market occured in late 1988 with Neil Gaiman's creation of a new *Sandman*, master of the dimension of dreams. Sandman, along with the other bizarre cast members including his fan fave sister, Death, has generated a new set of devoted fans at both the college and professional levels.

DC: The New Vertigo Line

DC has since decided to build on their "mature reader" titles conceived by creators such as Gaiman and Moore to form a new line called Vertigo. Each title in this line will bear the Vertigo logo and be clearly identified as a DC title.

Books that will be shifted to this line include *Sandman*, *Hellblazer*, *Doom Patrol*, *Animal Man*, *Swamp Thing*, and *Shade, the Changing Man*, all of which DC hopes will meet the demand of their adult readers.

"We've always tried, editorially to shake up the status quo," said Vertigo group editor Karen Berger in a DC press release. "Now we have the freedom to take it even further."

Vertigo is kicking off its line with a story featuring the Sandman's sister in *Death: The High Cost of Living* by Gaiman and American artist Chris Bachalo. In this tale, Death becomes mortal for a day. Bachalo, at a Vertigo presentation in the 1992 San Diego Comic Convention, described his storytelling work on this title as "more conservative than my Shade stuff."

Enigma, a title originally intended for Touchmark, an adult Disney Comics line, moved over to DC when Disney aborted the line. According to Art Young, DC's U.K. editor and former editor at Touchmark, "Disney Comics weren't going as well as they hoped. They wanted to focus [solely] on the kid's market." The former Touchmark series is by Peter Milligan, hot British writer of *Shade, the Changing Man* and *Batman*, and *Kid Eternity* artist Duncan Fegrado. Its storyline concerns an intellectual Elephant Man who becomes an existentialist superhero, and the catalyst for change in a young man's empty life. However, "it's not a superhero comic," Milligan confirmed at the Vertigo presentation.

Black Orchid, DC's '70's superheroine, jumps into her own title by British writer Dick Foreman and American artist Jill Thompson.

Sebastian O, another former Touchmark project, has been moved to DC. The character was described as a "Victorian Oscar Wilde type figure in the 1890's with a science fiction twist," by writer Morrison at the convention. The series is to be drawn by his frequent collaborator, Steve Yeowell.

Animal Man, a previously semi-mainstream superhero title has with #51 switched to a "mature readers direction." After a "slight misfortune, he spends six issues trying to attain human form by the evolutionary scale," explained writer Jamie Delano at the presentation.

In contrast, some British writers are leaving the books that have made them household names. Grant Morrison ends his run on the bizarre

Doom Patrol with #63 for American writer Rachel Pollack to rebuild. In addition, Neil Gaiman intends to leave the much praised *Sandman* around issue #60, marking the end of the regular title. However, Gaiman intends to follow up with an *Endless* maxi-series and three *Sandman Specials*.

"We believe the sophistication and diversity of the Vertigo material is the future of comics," said Berger in the press release.

DC: Mike Collins' Thunderbolt

On the mainstream of the British wave' for DC, Mike Collins, British writer/artist has already begun work on the updated Silver Age action hero from Charlton, *Peter Cannon, Thunderbolt*.

"Peter only goes into action," said Collins, "when nobody else does the job. In the Charlton universe, there were lots of reasons to [go into action]. However, in the DC universe, there are so many superheroes. [Subsequently,] he moved to Britain, taking him away from the mainstream DC."

Treating Thunderbolt as a cross between Daredevil and Dr. Strange, Collins revealed, "My version of Thunderbolt came off the original, which used hoods and mystics."

Collins has also revived the Hooded One and Evilla, two old foes from the Charlton days. "The Hooded One now has a name," said Collins, "Andreas Habbabi. Regarding Evilla, I've set her in a point of Egyptian history."

Collins has promised an explosive ending/cliffhanger in issue #12.

Marvel U.K.

Switching from DC to Marvel, Marvel U.K., the company's British arm is taking the American comics world by storm. Historically, Marvel had been publishing comics for the British market since 1972, but the titles, mainly reprints, were packaged in New York. The last title packaged in New York was *Captain Britain Weekly*, featuring new Captain Britain material by Chris Claremont and Herb Trimpe mixed with reprints. In 1978, *Hulk Weekly* featured more exploits of Captain Britain and new strips starring Nick Fury by Steve Dillon, and the Hulk by Steve Parkhouse, Dave Gibbons and John Bolton.

Marvel U.K. expanded, adding *Doctor Who Weekly* and revamping Captain Britain through titles like *Marvel Superheroes* and *The Daredevils*. Eventually, Captain Britain was exported to the States as one of the founding members of Marvel's London based group of mutants known as *Excalibur*. Following all of this toward the end of the '80's were titles like *Dragon's Claws*, *Death's Head*, *Sleeze Brothers* and *The Knights of Pendragon*.

In 1991, groundwork was prepared in conjunction with Marvel to launch new British titles for the U.S. market such as *Warheads*, *Motormouth & Killpower*, *Hell's Angel*, a new *Knights of Pendragon* and the very successful *Death's Head II*.

Paul Neary, editorial director of Marvel U.K. and former artist of *Captain America* and *Excalibur*, defines the current crop of Marvel U.K. books as somewhere between Marvel mainstream and their creator owned Epic Comics division.

Death's Head II © 1992 Marvel U.K. Ltd.

"The British tend not to do mainstream naturally," Neary explained. "But we're encouraging people to do Marvel mainstream. We're allowed to use American heroes in crossover mode [because] we're formally in the Marvel universe. In the American market, we're fitting with the existing marketing machine – die-cut covers, etc. [In fact, X-Men writer] Fabian Nicieza is interested in using Motormouth. [Meanwhile,] Hell's Angel crosses over in *Alpha Flight*."

The tie-in to all the Marvel U.K. books is an organization called Mys-TECH.

"(They're) immortals who stretch through time," said Neary.

With the Marvel U.K. line, the editorial viewpoint in regard to creators, according to Neary, is to "give people the opportunity to do what they want within the framework."

"The mainstream superhero reader takes the material very seriously," continued Neary. "It's difficult to write to twelve-year-old mainstream. It doesn't make the professional deficient, quite the reverse, it requires them to be more of a professional."

Nick Vince, writer of *Warheads* said, "[I'm] happy with the collaborative process. The pressure is to do my best dynamic tension with my way of writing."

"Nick Vince is going towards a certain idiosyncratic viewpoint," Neary said. "Messing around with his stuff is a mine field."

"If I have a problem with a script," said Liam Sharp, artist of

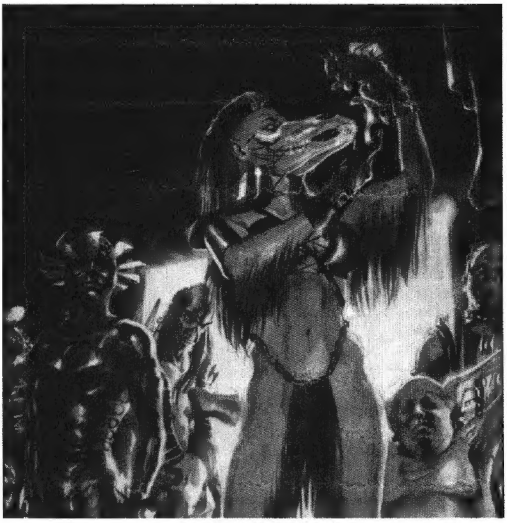
"It's difficult to write to twelve-year-old mainstream. It doesn't make the professional deficient, quite the reverse, it requires them to be more of a professional."
said Paul Neary, editorial director of Marvel UK

Death's Head II, "or if I have a good idea, I'll get in touch with the writer. *Death's Head II* #4 I co-plotted with the writer (Dan Abnett) with fast paced action maintained throughout the series." Liam is pencilling *Death's Head II* until #5, the one issue he is writing as well as drawing.

"Liam's doing an American style on the book," added Neary.

Among the new projects due from Marvel U.K. to Marvel U.S. are: the *Death's Head II* ongoing series by Dan Abnett, Liam Sharp, Simon Coleby (starting on art chores with #6), Andy Lanning and Cam Smith (with appearances by the X-Men); *Battletide* setting Death's Head II against Killpower by Abnett, Lanning and Geoff Senior; *The Incomplete Death's Head* reprinting classic adventures of Death's Head I and II; *Dark Angel* (formerly *Hell's Angel* until #6) by Bernie Jaye and Senior (also to have more appearances by X-Men); the redesigned *Knights of Pendragon* by Abnett, Tomlinson, John Royle and Martin Griffith; *Digitek*, in which the ultimate computer warrior meets Deathlok in a four issue mini-series painted by Dermot Power; *Team Helix*, a title about five genetically enhanced teenagers altered by the Gena-Sys corporation (that also created Killpower) by Lanning, Graham Marks and Phil Gascoine (*Car Warriors*); a *Nightraven* graphic novel by Jamie Delano and David Lloyd; and *Mys-TECH Wars* teaming all the Marvel U.K. heroes and most of the Marvel U.S. heroes against Mys-TECH.

New heroes from Marvel U.K. in 1993 include Death Rattle (the title undecided because of Kitchen Sink's comic), a prototype of Death's Head II; *Blood Seed*, a sword & sorcery hero with a cutting edge by Neary & Sharp; *Shadow Riders*, about hell raising motorcyclists out for justice (with guest appearances by Ghost Rider and Cable); *Wild Thing*, a superheroine with the power to jump into virtual reality set in the near future; *Blackaxe*, a 10,000 year old assassin; *Super Soldiers*, about a new hero connected to Marvel characters Captain America and Nuke; and a new unknown hero called *Plasmer*.



Art from Hellraiser © 1992 Clive Barker

The Worlds of Clive Barker

On the other end of Marvel, at the Epic table, the "Clive Barkerverse" will consist of ten worlds called the Decamundi. The opening four titles coming out from this new universe include: *Hyperkind*, a superheroish book; *Hokum Hex*, featuring Trip Monroe, a man gifted with enormous celestial powers, but a failure as a human being (Barker described the title at the San Diego convention as "a mixture of Dr. Strange, the Comedy Channel and Aliens"); *Saint Sinner*, featuring Philip Fetter who has the power for perfect good and evil (Barker felt this was "the strangest of the four titles."); and *Ektokid*, where Dex, the title character is the son of a ghost and lives in both the "here and in the hereafter." Edited by Marcus McLauren, there are crossovers between these titles planned for the future.

Nick Vince, who is also writing *Nightbreed* for Epic, appreciates the uniqueness of Barker's horror work.

"What Clive did was find the correlation with sex and death," said Vince. "Clive has a very relaxed sense of humor."

Writing *Nightbreed* #21-22 with art by Colleen Doran, Vince felt Doran's visuals feature the "sexiest monsters you've ever seen in your life." After that, he'll follow this with six issues of background stories playing up the 2,000 years of the Barker mythos.

Meanwhile, in the Barker *Hellraiser* titles, Mortamamme, a goddess for good will be introduced. She has a small legion of soldiers called the Harrowers, who will challenge the Cenobites, and will go into Hell to pull out souls. According to Barker, there was a need for a force to challenge the power of the Cenobites.

However, Barker isn't just frightening his audience in the Marvel theater, through Eclipse Books Barker's *Tapping the Vein* series continues. Book #5, out on sale, features adaptations of "How Spoilers Bleed" and "Down, Satan" written by Fred Burke, and illustrated by Hector Gomez and Tim Conrad. Added to this

blood curdling title is a comic book size graphic novel called *Dread* adapted by Fred Burke and painted by Dan Brereton (Eclipse's *Black Terror* and DC's upcoming *World's Finest*).

"(*Dread*) is a good, long read," said Rich Powers, Eclipse manager of production.

Eclipse's Other British Exports

Also from Eclipse is the current *Miracleman* story arc running from #23 on called "The Silver Age." It is written and drawn by Neil Gaiman and Mark Buckingham. Other books featuring British talent at Eclipse include Barker's *Rawhead Rex* painted by Les Edwards, *Playing the Game* by Doris Lessing and Daniel Vallely, and *Uh-Oh City* by Jonathan Carroll and Dave McKean.

The Judge Is In

From *Dread* to Dredd, the Judge's arch enemy, Death, appears in a three issue mini-series covering his early years entitled *Young Death* featuring covers are by Brian Stelfreeze. This new entry will be followed by *Time Killers*, a science fiction anthology with "top British talent," according to Sal Quartuccio, U.S. sales manager for Fleetway/Quality.

Enforcers premieres in January 1993. "It's Judge Anderson in her own book," said Quartuccio, "with one or two other characters."

Evil Dead

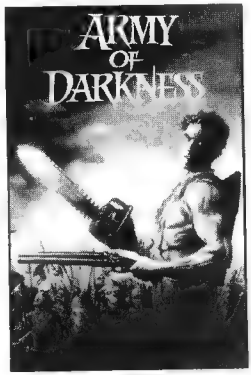
From Dredd to Dead with Dark Horse's adaptation of Sam Raimi's upcoming movie, *Evil Dead: Army of Darkness*. The series, slated for the fall finds Ash, the hero, stranded in the Middle Ages battling the resurrected armies of the Dead. Interior art and cover are by Britain's John Bolton. Also, on the British front, Dark Horse continues its reprints of the avant garde British magazine in *Deadline U.S.A.* and the cult heroine *Tank Girl*.

Tundra U.K./Atomeka

In the meantime, back in Britain, Tundra U.K. has many plans for exporting its product to America. Since it was formed less than a year ago under the team of managing director Helen Carter and editorial director Dave Elliott, this British division has worked with Tundra U.S. to publish books like the highly controversial *Skin*. Elliott is best known for his successful *AI* anthology assembling Alan Moore, Brian Bolland, John Bolton and Neil Gaiman into a single title.

Elliott plans to apply his approach from *AI* to a new line of comics.

"We're at the point where we are keeping on with some of the books that have been solicited [through Tundra]," said Elliott. "Over the next few months we're launching our new line called Atomeka. What I've gone for is a more focused approach than our U.S. counterparts."



Army of Darkness © 1992 Sam Raimi

In September, Atomeka is kicking off its line with *White Trash*, "a funny book featuring two characters," Elliott explained, "King and Dean. Dean looks like Axl Rose and wants to be Axl Rose, and King looks like Elvis Presley." According to Atomeka's solicitation, *White Trash* "is a tasteless, violent, in-your-face hymn to the white picket fence, two car air conditioned, nipped and tucked American nightmare." This book is written and drawn by new talent Gordon Rennie and New Zealander Martin Emond.

Following in February is *Lords of Misrule*, a graphic novel illustrated by Gary Erskine, and written by John Tomlinson and Dan Abnett, with a cover Bisley. It is described in solicitations as "an unholy marriage of Twin Peaks and H.P. Lovecraft." The series focuses on a collection of unexplained incidents. This graphic novel will be followed up in June by a six issue mini-series. "If that does well," said Elliott, "we're going to follow up on that."

March 1993 will premiere an eighty page squarebound special called *Monster Massacre*, filled with short stories by people like Dave Gibbons, Kevin O'Neill, American artist Joe Quesada and Simon Bisley. This will be followed by a six issue mini-series due out in June. Each lead strip in the mini-series will be written by Ian Edginton and drawn by Bisley, who will also illustrate all two of the covers. The title will introduce Bisley's new hero, Max Carnage.

"It starts off with these monsters," Elliott said, "shapeshifters that have been around since the beginning of mankind. Some of their descendants are around working for government agencies – the C.I.A., etc. – while others are surfacing as superheroes. Hopefully, that will be the set-up for our universe."

Another project due in April is the Gary Erskine/Steve White/Dan Abnett mini-series, *Pale Horses*.

"It's set about fifteen years in the future, and introduces an elite group of fighters [called] Pale Horses," Elliott pointed out. "What really sparks the entire story is that it takes a serious look at the political situation – the way Russia is breaking down, and China is rising as a second superpower again financing the Khmer Rouge in Vietnam. Finally, the U.S. has to take notice."

Elliott's plans for the Atomeka line include a unification of creator material. "We are trying to bring our books together," concluded Elliott. "There will be some superhero stories not quite in the Sandman/Hellblazer territory, but they're not quite in the Marvel area either. We want readers to be able to pick up a mini-series, and understand where it fits in with other books – not the situation where you have to read fifty issues to understand it."

With all the material that's coming out, it looks like the British are here to stay, not so much an invasion as an infiltration. Will they win this revolution with the panels seen 'round the world? Stay tuned.

C.V.Mail

Dear Brian,

I just picked up your latest issue and found it very informative. Not only do I love the comic values, but I also love the comic card section. I just started collecting comic cards and find it very helpful to know what my cards are worth. Keep up the good work.

Is it possible for your magazine to start a new section listing comic action figures and their values? This would be a great help to me, and other collectors.

Chuck Weiant
Newark, DE

Dear Brian,

I have a dozen or so Underground comix like *Zap*, *Rip-Off Press*, and *The Fabulous Furry Freak Bros.* I'm wondering why it is I can't locate a price guide for these?

Dan Santangelo
Medford, OR

Dear Chuck and Dan,

Thanks for your nice letters, which give me a chance to plug other publications offered by Attic Books--the publishers of this very magazine *(CVM)*. Achtung Chucko! We publish a magazine entitled *Collectible Toys & Values*, that has a monthly feature named "Action Figure Update". I'm sure that Marcy and the Toy Boys (as we here at CVM refer to the fine bunch that staffs *Collectible Toys & Values* --not to be confused with Josie and the Pussycats) will tell you everything you always wanted to know about action figures.

In your search for Underground Comix prices you've come to the right place, Danny me boy. We've recently published our first *Comic Values Annual*--the only comics pricing annual with an Underground section, where you can find all the titles you mentioned. Our annual also has an extensive listing of the British titles featured in this very issue of *CVM*, as well as many other titles that we simply don't have the space for every month in the magazine. Order forms for both these fine publications can be found this, and every, month in *CVM*.

Information Guy Bri

Dear Brian,

I have been short on money lately, so it is difficult for me to keep up with the comic titles I collect. I decided that the best way to get my hands on some spending cash was to sell some of my valuable duplicates. I took them to the nearest comic dealer, but they said they would only pay 30% of what the comics are actually worth. Would most comic shops say the same thing, or would I be getting ripped off if I gave in?

Matt Moomaugh
Steilacoom, WA

Dear Matt,

This is about par for the course, Matt. Dealers are obviously in the business to make money (and have many expenses to factor into their costs), so unless the books you're selling back are in unusually high demand, 30% percent of value is normal from a dealer. You can check with other dealers, or with mail order houses-- but, traditionally, the maximum payment from a dealer is 50%, tops.

The best way to get full value for your comics is to sell them yourself at local shows or conventions.

Trader Brian

Dear Brian,

This topic has already been covered some months ago in *CVM* but something just popped up in my head. I've been thinking about those bagged comic books. Personally, I think they're irritating; I lack the funds to get more than one copy of each. So, when I carefully open up those annoying bags, I feel like I'm ripping myself off when I see those unbagged prices. What I want to know is, what if the bag is still there, but it has been opened? Last year, I picked up *X-Force #1*. I had to open it to read it, and to get at that card. I was really disappointed when I noted that my copy is now worth nothing compared to the ones still in bags.

I want to ask, what if all the contents of the bag were still intact, in perfect condition, just like the day I first removed them from the bag? My card is completely fine; I would gladly sell the card with the book, and I'd even throw in a mylar and a backing board.

These questions popped up when I discovered that the new, big mutant cross-over would be bagged. That there would be cards inside really bothered me. Cash is really a killer; soon I won't even have a wallet if I try to get two of each comic. So, if I keep the bag, and everything is perfect, will I be able to look under "bagged" or "unbagged" in your listings?

Benson Yee
Quebec, Canada

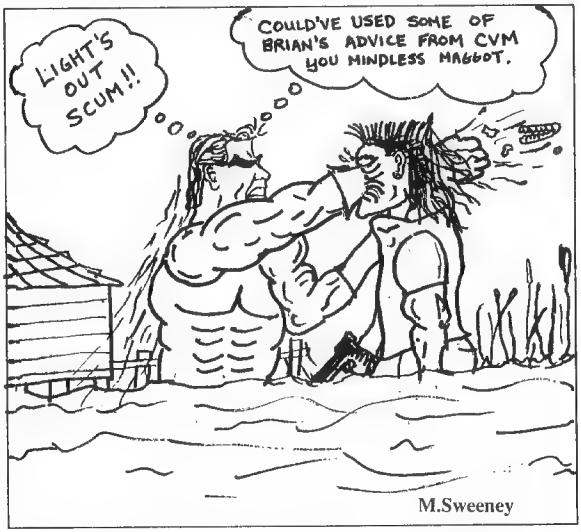
Hear Yee Hear Yee,

If you take your books out of the bag, they are forever "unbagged", and can never be considered mint. Once removed from the original manufacturer's bag, a book can never be classified as "bagged" again, no matter how perfectly preserved. On the other hand, these bags are of such poor quality in relation to the mylars, that over lengthy periods of time comics that are removed from the original bags and placed in mylars (with acid-free backing boards), will be better preserved and therefore more valuable. So, short term--the factory bagged books are more valuable. In the long term, re-bagged books will command the higher prices. My advice to you would be--take it out of the bag, read it, enjoy it, and then rebag it carefully. Not only will you have had the satisfaction of actually reading the book, but you will end up with a more valuable comic in years to come.

Bagmeister Brian

Dear Brian,

My whole town is wondering why *X-Men* #1 hasn't gone up in price. When Marvel came out with a new X-Men team back in October of 1991, we all rushed out to buy it. We thought it would skyrocket in value in a matter of months. But, it's been a year now and it has hardly gone



This Months C.V. Mail Pick From Dustin X. Davis Kingsville,TX

up at all. I also would like to know how long we have to wait before it goes up in value?

John Myers
Chehalis, WA

P.S. The town is getting restless, please give me an answer.

Dear John,

Tell your town to chill out. So many of that particular comic were printed and sold, that it will be quite a while before that issue begins to raise in price. There are just too many of them out there. Just because a book is immensely popular doesn't necessarily mean it will skyrocket in price; supply and demand play a large factor in value also.

The only surefire way for a book to increase in price is if more people want a copy of it than there are copies available. At that point a book increases in value, because collectors are willing to pay a premium in order to obtain a copy. X-Men #1 has not reached that point yet.

Sensible Brian

Dear Brian,

I have a few questions for you...

1. What was the first appearance of Eddie Brock (who we all know becomes Venom) in a Spider-Man comic? I don't think it is *Amazing Spider-Man #298* because in #300 Eddie explains to Spidey about the Sin Eater stories he wrote about the events that took place in *Peter Parker, The Spectacular Spider-Man #107-110*, and how Spider-Man ruined Eddie's career by discrediting those stories. I looked in *Peter Parker #107-110*, and couldn't find Eddie, so if he has appeared before *Amazing Spider-Man #298* could you please tell me?
2. What is the first appearance of Jack Monroe (as Nomad)?
3. What is the last appearance of Dick Grayson, as Robin, in either *Batman* or *Detective?*
4. Since Bishop is from the future could he know who Cable really is? Could he also know Wolverine's real past, which would have been revealed by the time Bishop exists?

Questions & Clueless
Saginaw, MI

Dear Clueless,

1. Our huge database of first appearances has Eddie Brock's first showing as Venom in Amazing Spider-Man #298. I'd be interested in hearing about earlier Eddie Brock non-Venom appearances though; I can't seem to find any..
2. Captain America #282.
3. Batman #359, which was a crossover with Detective #526. (Thanks to Len at the DC library).
3. Captain America #282.
4. Sure. Why not?

Cluemaster Brian

Dear Brian,

Recently I was reading your fabulous magazine and I stumbled across something weird about Rob Liefeld's *Youngblood*. The introduction of Youngblood was listed in *Grimjack #70, Megaton #8, Megaton Explosion #1*, and finally *Youngblood #1* itself. All I want to know is, which is the real introduction of Youngblood, is there a difference, and could you please explain that difference?

Ravindra Matapersod
Brooklyn, NY

Dear Ravindra,

Here we go ...the *Grimjack* Youngblood is just a random *Grimjack* character, nothing to do with Liefeld's *Youngblood*...*Megaton Explosion #1* appearance of Youngblood was a one page ad, and a company give away from Malibu...*Megaton #8* was a short preview of a Liefeld *Youngblood* (an earlier version) that never saw the light of day...until Image put out the mega-hit Liefeld *Youngblood* that everybody and their brother has three copies of, and is the introduction listed as *Youngblood #1*...

Bloodhound Brian

ATTENTION *CVMAIL* ARTISTS

You guys are awesome!! Everyday, I get ten or fifteen unbelievable illustrations in the mail. The boys at Image better watch out, I might start my own company pretty soon, with a bullpen stocked with *CVM* readers. The contest response has been so overwhelming, I had to cut out the Top Ten listings for a little while. Don't worry, we'll still run the Top Ten--but we'll only be doing it every third month from now on. Starting this month we'll be running two reader art selections, so keep 'em coming. Please send black and white illustrations on clean unlined paper; we can't return your entries, so if you don't want to give up your originals send us a good Xeroxed copy. The selection used at the top of the page will win a free magazine and the original mechanical page of the magazine his/her art appeared on; the second prize illustration will win a free magazine.

Green Arrow ©DC Alien©20th Century Fox

C.V. FUNNIES

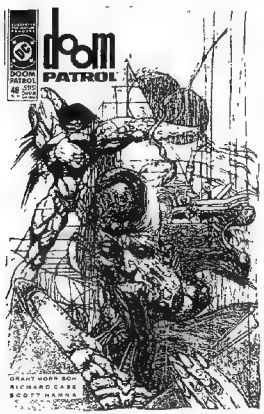
by mobre

GREAT MINERVA! I CAN'T BELIEVE THERE'S ACTUALLY A SUPER-MONKEY! HOW UNREAL!
PRINCE VALIANT
OKAY, BONEHEAD... YOU CAN TOTALLY ACCEPT A MAN IN BLUE TIGHTS DRILLING THROUGH A MOUNTAIN WITH HIS HEAD YET YOU QUESTION THE BELIEVABILITY OF A SUPER MONKEY?
PRINCE VALIANT
©1992 BY MOBRE
W/THANKS TO WILCOX
GOSH, YOU'RE RIGHT, C.V.!! I SUPPOSE SUPER-MONKEY IS A BELIEVABLE CHARACTER!!
SIGH.
PRINCE VALIANT
MOBRE '93

NOBODY BEATS THE BIZ

SIMON BISLEY INTERVIEW

by Zoe Hawton



Doom Patrol © DC

Simon Bisley is Britain's most famous comic art export of recent years. Known for his late deadlines, uncompromising attitude, and above all his stunningly distinctive artwork, putting his name to a book seems to mean guaranteed bucks. From his early work on 2000 A.D., *to* Batman/Judge Dredd: Judgement on Gotham, *and most recently, Lobo, Bisley artwork continues to sell very well. Bisley (like Lobo himself) is a rather grim, totally honest, short tempered, engine grease loving heavy metal fan. With typical black humor, he has described himself as "unreliable, lazy and arrogant", and is well publicized in making it known he hates being interviewed, usually avoiding doing any at all. After much harassment, I finally talked to him amid his personally hectic schedule. His first words were: "I've nothing to say. I'm not going to tell you my opinions, and I really hate talking about comics." This is a bit intimidating when you're faced with someone who looks like one of his characters. A good six feet tall and leather jacketed, his main loves are cars and motorcycles. He currently owns several, but has a bit of a reputation for dangerous driving, and destruction of his vehicles. When I visited, the only road worthy vehicle was a 1978 Corvette "with carburetor trouble", or so he told me as he took curves around 80 m.p.h. I was quite relieved. "Normally," he said. "it really shifts, but I'm having oil problems." When we got to his house, he blew the image a bit by making a cup of tea, but managed to maintain an antagonistic air. His front room is strewn with records, comics, and artwork. I felt it was as good a time as any to start the interview.*

CVM: What comics do you actually read?

Bisley: Well, for a start, I don't actually read comics, not in the traditional sense. I never read the story; I just look at the art. Even when I'm drawing a story, I don't read the script first. I sort of look it over to see who's in it-- what they look like and are doing and such-- but I do it panel by panel. When I've finished drawing something, I couldn't usually tell you what it was about. I'm so busy these days I don't even get the chance to look them over any more.

CVM: Do you find it hard working from home?

Bisley: Yeah, but I find it hard working anywhere. I can't force myself to do things, and I'm unprofessional in that respect. I just live day by day, which is bad for this job. I have become a bit complacent because I found I could get away with it. That's arrogant and unprofessional, but at least I'm honest about it. Also, I demand real loyalty from my editors. If I feel I can trust them and they're 100% behind a project, I'll do anything for them. But if I think that they're not, or being pretentious or bullsh**ting me, then I can't do it.

Doom Patrol © DC

I shouldn't be as deep, or involved, as that but I am.

CVM: Much has been made of the speed that you can draw, sometimes six or more pages a day and no sketching. Is that true? How long does it normally take you?

Bisley: It really depends on what it is and how I feel. I do pencil some of it. I don't have to do sketches. It's all sketched out in my head. I think things look better when you draw them off the cuff. Sometimes, I surprise myself. If it works, it's great; if it doesn't, I just power on until it looks OK. It makes it exciting, and I look to feel that way when I'm drawing. I sit down, and I haven't even thought about this cover, or whatever, that I'm supposed to be drawing. It's real spontaneous. Sometimes, it takes 30 minutes, sometimes six hours. I look up and I've painted it. Is that it? Can I talk about my carburetor now?

CVM: Errr, ummmm, I was going to ask you if you preferred drawing black and white or color?

Bisley: How original. Seriously, I guess I prefer black and white, but I've been doing mostly color which was a mistake because now everyone has gone nuts, and wants me to do everything in color. My work is so impulsive that painting drags

it out. My energy disappears if I have to go back and do it in more than one sitting. *Lobo* was really quick. I don't feel that it has to be a beautifully rendered color painting to come across. I think Frank Miller's stuff is brilliant; he does what's necessary and it's very powerful. Printing technology or finances haven't caught up with painted work yet; I've seen original art that stunned me but when I saw it in print, It just didn't come across.

CVM: Did you go to art college?

Bisley: Yes, sort of. I did a foundation course when I was very young, and it left me very disillusioned. No one was interested in the kind of stuff I drew. Comic style art was shunned. Everyone was into pretentious concepts. It seemed to me that they didn't care if you could draw or not, it was all about portraying the artists feelings, so they were only interested if you stripped naked, covered yourself in red paint and rolled around in a canvas. I hated it. I just wanted to do stuff that looked good. I passed the course, but it was a real waste of time. I then failed to get on a degree course because they didn't like my attitude! They repeatedly told me I was wasting my time with comic art and I'd never make any money. Hah! Years later, I actually got offered a place and never went because I moved to London to do my first art jobs, initially for a record company where I did some album covers, then for a music magazine, and then straight into *2000 A.D.* That was the first time I'd ever really tried a proper comic strip, more than three or four panels consecutively with The A.B.C. Warriors, and then it just took off.

CVM: What do you think of certain other British artists who are quite blatantly copying your work on publications you've left?

Bisley: It annoys me that some of it is near indistinguishable. They copy my mistakes. I don't know how the artists responsible can live with themselves and do it. I like Kevin Walker's stuff because he has his own style. He's taken my Joe Pineapples --but I think I did the definitive Joe and the definitive Lobo--like Glenn Fabry did the definitive Slaine, and Neal Adams did the definitive Batman. In all forms of art -- music, acting, the lot --it's about delving into the past and playing around with other people's techniques. Obviously, I love (Rich) Corben and (Frank) Frazetta. As my painting gets more refined, and tones more blended, I guess cynics are going to say,"Look! He's finally turned into Frazetta!"

At the end of the day, I wonder if the artist's name counts at all. Do people look at that? So long as they don't forget who I am and buy something that looks the same, I guess I can live with it. Publishers generally don't give a damn about art; it's a business. If they could find a six year old to draw matchstick men and it sold, they'd produce it. The art standard doesn't come into it. Some of the stuff now is really badly drawn; the anatomy is ridiculous. It's like they've copied (John) Buscema or (Gene) Colan, and made mistakes. It's like Chinese whispers. Each generation gets that bit more unreal so you end up with tiny ankles, tiny heads, bigger thighs and shoulders. When's it going to stop? The big companies don't seem to care. It's

like a virus, and it's out of control; but it sells so it's incurable. Hopefully at some point, it will turn back to its roots.

I draw big guns, sure, and overexaggerated muscle, but at least my characters look as though they could walk! It's all about stylization. I could draw a Terminator in proportion with a sensible gun, but that wouldn't be a powerful image. I want it to be ultra-dramatic. I love big guns; they look great to me. If you were chasing someone 'round a corner in the future, why not just have a big gun? And instead of just shooting them, shoot the building in between you so it falls on them? I would.

CVM: What are you working on at this moment?

Bisley: I've got a backlog of stuff which I'm plowing through, mostly covers. After that, I'm going to sign myself to Tundra exclusively. I've had enough of everyone else. This way I can concentrate and maintain some control, especially over new characters I do. I don't like what they've done to Lobo. It was a straight forward manic project, and I was part of a good team. All that stuff with penguins, dogs and dolphins was totally nonsensical and that's why it worked. But now I feel they're stretching that angle a bit too much.

Lobo © DC

I'll obviously be doing a lot for Tundra. I can't really talk about it yet, but I'm really looking forward to it. It's so refreshing to deal with publishers who understand what you do, who've done it before themselves. I find it makes for positive criticism and feedback.

CVM: What do you think of the British comic creator/artist invasion generally?

Bisley: I think we deserve it. There's a lot of very talented people here.

CVM: Lastly, I heard a story that you recently rammed a police car with your brand new Lotus. Did you?

Bisley: (Laughter) It actually rammed me! I was driving along, maybe a little over the speed limit. It was pouring with rain. I noticed a police car behind me flashing its lights for me to pull over, so I did, sharply, and it went straight into the back of me, shunted me fifty yards down the road. The car had never accelerated so fast, and the engine was off. I was a bit shocked and all cut up. The police were quite apologetic. I found the whole thing quite funny.

CVM: Aren't you worried about damaging your arms?

Bisley: I'd probably grow new ones. I could draw with my feet or a pencil up my nose. It's all a matter of coordination.

Zoe Hawton manages Top 10 Comics in London, England, and is a contributor to the 1992 Comics Values Annual.

Max Carnage © Tundra

NORTH EAST

Greg Bazaz
M&M Comics
and Cards, Inc.
Nyack, NY

TOP TEN		BOTTOM FIVE
1. X-Men	6. Punisher	1. The Turtles
2. Uncanny X-Men	7. Batman Titles	2. G.I. Joe
3.Amazing Spider-Man	8. Spectacular Spider-Man	3. Wonder Man
4. Wolverine	9. Punisher:War Journal	4. Super Pro
5. Spawn	10. Spider-Man	5. The Tick

DC It's a good thing that both DC and Marvel are revamping their Annual situation. *Eclipso* was a washout and people are turned off by the Marvel crossovers. *The Robin III* gimmick should be interesting as DC has to do something to regain the #2 spot Image has recently attained. Can DC do anything but tread water? Only time will tell. Silver age DC still sells very well.

MARVEL Marvel buys Fleer--stockbrokers happy--Skybox bummed! I can't wait to see what the *Marvel Universe IV* cards will look like. Spider-Man's 30th anniversary issues have been the big summer sell. They continue to move very well. Other big movers have been the *Midnight Sons* bagged 1st issues, although trying to explain how a first issue is actually part 4 of a storyline is really annoying. Otherwise, Marvel keeps cranking the product out and observant collectors have been snapping up goodies such as *Fantastic Four* #'s 48-50, *Spider-Man* #14, *Silver Surfer* #1 and *Incredible Hulk* #181.

INDEPENDENTS Image is using every trick in the book to market their books. So far it's working, but will it last beyond the initial hype? The "Shooterless" Valiant still appeals to the older Marvel types who like quality stories and artwork. The other Independents are holding their own. Don't miss *Lost in Space* #12 or *Predator Vs. Magnus.*

SOUTH EAST

Tom Mulvey
Jolly Rogers
Comics
Arlington, VA

TOP TEN		BOTTOM FIVE
1. Uncanny X-Men	6. Harbinger	1. Most
2. Spawn	7. Iron Man	2. Miscellaneous
3. Shadow Hawk	8. Deathstroke	3. Independent
4. Brigade	9. Nexus	4. Comic
5. Morbius	10. Batman's Night Cries	5. Books

DC It seems that DC has fallen behind in the market. Could it be because they refuse to bring in new characters? How about not killing off enough old ones? Maybe recycling the same stories, on different characters, is the reason? Maybe all of the above? At least *The Death of Superman* will bring sales up for them. Good luck DC, you'll need it.

MARVEL Down? Some. Out? Never. Marvel's tactics to break the year end/ back to school slump with *X-ecutioner's Song* will run with the ever popular polybagged trading card slam. Yes you can collect the whole 12 part set... AAARGH!! The *2099* comics should be out soon, with *Spider-Man 2099* first. Hope it looks good. The return of *Death's head II* should do very well.

INDEPENDENTS Image titles make me sick. I'm glad they sell out all the time. *Spawn* so far is the only title I really like, it's colored very well. Valiant seems to be streching it with *Magnus Vs. Predator.* Dark Horse does get around. Topps is breaking into the scene with *Dracula.* Wait, and watch how they do.

ADDITIONAL COMMENTS Look out world, here comes *Marvel Masterworks Cards*! The new Marvel cards will have (from what I hear), 3-D cards. The *Punisher* cards will be scratch and sniff.

SOUTH WEST

Dennis Schamp
& Ray Rappaport
Comic Gallery
San Diego, CA

TOP TEN		BOTTOM FIVE
1. Youngblood et al	6. Peter David (still)	1. Impact
2. X-Men et al	7. Marvel UniverseIII Trading Cards	2. Marvel Annuals
3. Wolverine	8. Sandman	3. Sports Comics
4. Spirits of Vengeance	9. Cerebus Phone Books	4. Gotham Nights
5. Unity	10. Ranma 1/2	5. Deathlok

DC Overall sales have dropped slightly since our last report. The horror line continues to sell well and *Sandman Mystery Theatre* is greatly anticipated. *Team Titans* was not the success that DC had anticipated. One $4.95 book would have done nicely, thank you, although the Total Chaos storyline has renewed interest in *Deathstroke* and *New Titans.*

MARVEL *Spider-Man* hologram covers sold well initially, but interest is waning. As with DC, overall sales have dipped, with the exception of the #1 issues in the *Spirits of Vengeance* storyline. Marvel UK is growing steadily (good stuff) and just like last year, the "annual families" are gathering dust. I understand that next year, the annuals will be self-contained stories. The public has been heard! Huzzah!

INDEPENDENTS Dark Horse continues to lead in quality, with Valiant a close second. *Unity*, according to customers, was well written and easy to follow. Image books still move like a slam dancer: quickly, but with no fixed direction. *WildC.A.T.s* is the most coherent so far. Nice to see *Elfquest* back on schedule, and with two titles to boot!

ADDITIONAL COMMENTS Dave Sim is right, it is up to us to promote small press books and stem the tide of steroids and spandex. We've decided that Marvel's new slogan should be "200 titles a month - That's all we ask." What do you think?

NORTH CENTRAL

Carl Bonasera
All-American
Comic Shops
Evergreen Park, IL

TOP TEN		BOTTOM FIVE
1. X-Men Titles	6. Lobo's Back	1. Now Comics
2. Spirits of Vengeance	7. Shadow of the Bat	2. Impact Comics
3. Morbius	8. Wild C.A.T.s	3. Punisher Titles
4. Robin Annual	9. Spawn	4. Aliens
5. Eclipso Annuals	10. Penguin/ Catwoman	5. Infinity War 4-6

DC Unfortunately, The *Batman Returns* Movie did not precipitate a Batman buying craze this year. Our Batman sales, although they have been constant since 1989, did not show any noticible increase. The *Eclipso Annual* crossover series has shown some legs, with *Eclipso* #1 and the Batman related annuals showing the best response. There are no real killer success stories for DC this summer even though they are putting out the most consistent, high quality, fun line of books. The catch is you actually have to read them to find out they're good (don't tell anyone, this is a well kept secret...hush!). The mature line, lead by *Sandman*, picks up a little every month. We're very encouraged by DC's mature expansion with the *Vertigo* line.

MARVEL Sales are about the same as last summer in total dollars spent, however, this money is being spent on a line about 20% larger in total titles being published. *Infinity War* (except for #1) is falling short of *Infinity Gauntlet* numbers. The new titles like *Cage, Nomad, Terror, Inc.* and *Warlock* are having a hard time maintaining an audience as the investors desert them by #3 and move onto the next hot title. *The Spirits of Vengeance/Ghost Rider/Morbius* titles are doing very well, especially those with the nifty Kubert art. Let's see how they do without bags.

INDEPENDENTS *Unity* was a big success and all Valiant titles are up. There were very small print runs on the early issues and they are impossible to find. Since most Valiant fans are READING these titles, they actually have a need to find the early issues and, with or without Jim Shooter, there will always be a demand. The Image titles, of course, sell like crazy. They're slick, arty, colorful and full of characters with one-word-adjective names. Investors like 'em, kids like 'em and guys who never leave their basements like 'em. So I guess everyone is happy... except those concerned with the long term health of the industry. Dark Horse numbers have leveled off, but are still very healthy and reflect the high quality of most of their line.

ADDITIONAL COMMENTS It's been a very good summer for us, with total sales up around 30% from 1991. However, our back issue sales are down (especially $25 and up silver age). Our customers are struggling just to make ends meet on the influx of new material. There's a big crop of youngsters coming into the hobby this year (mostly because of Image) and the hard part is going to be selling to them when they can't get an immediate profit out of their books.

SOUTH CENTRAL

Arthur Alford
& Ben Biggs
Bigg Comics
Layfayette, LA

TOP TEN		BOTTOM FIVE
1. Spawn	6. Spider-Man	1. Toxic Crusaders
2. Youngblood	7. Uncanny X-Men	2. NFL Superpro
3. WildC.A.T.s	8. Wolverine	3. The 'Nam
4. X-Men	9. Infinity War	4. G.I. Joe
5. X-Force	10. Shadow Hawk	5: Impact Titles

DC If you were expecting a rush of customers in the wake of *Batman Returns*, you're probably still waiting. The movie related comics did well, but the regular titles saw no increased sales. However, *Shadow of the Bat* is still selling well. Overall, though, DC's sales have remained stagnant, with only hardcore readers hanging on. The delays with *Lobo's Back* #3 can only hurt sales. Erratic shipping of many titles have given loyal readers fits. The "New Look" Justice League titles have alienated old readers and not picked up new ones. On a positive note, *Star Trek:Debt of Honor* was a delight, Claremont and Hughes have produced a real winner. *Sandman* is still DC's best book. *Green Lantern, Doom Patrol, Guy Gardner:Reborn* and the *Teen Titans: Total Chaos* are doing well.

MARVEL *Rise of the Midnight Sons* has been Marvel's best crossover series this year, with sales of related titles skyrocketing. This boost helped launch *Spirits of Vengeance, Darkhold* and *Morbius* strongly; and bodes well for the premire of *Nightstalkers*. The 30th anniversary *Spider-Man* holocovers went quickly and sales of Mutant titles remain strong. *Dead Man's Hand* crossovers have also done well. However, *Infinity War* and its crossovers have not sold nearly as well as expected, with some issues not marked as crossovers, and others coming out early or late. The confusion hurt sales, and the delays in getting *Spider-Man* #26 out definitely hurt. It should have shipped within two weeks of the other issues.

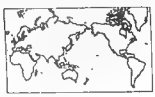
INDEPENDENTS What can we say about Image? *Spawn* and *WildC.A.T.s* are some of the best work that McFarlane and Lee have done yet. All titles, except for *Brigade*, have been impossible to keep in stock, but most of this is for investments, not collecting. The announcement of Image Month, with its coupon clipping gimmick has alienated many customers who don't relish the idea of getting multiple copies. Something needs to be done about keeping a regular schedule. Valiant may be selling well in other markets, but we have yet to see a major increase on our sales. Dark Horse sales remain impressive with *RoboCop Vs. Terminator, Next Men, Star Wars:Dark Empire* and *Terminator:Hunters and Killers*. A major disapointment was sales on *James Bond 007:Serpent's Tooth*; surprising in that it was an excellent book, with a real feel for the early Bond movies. Tundra's *The Crow*, Rebel's *Faust* and *Cry for Dawn* have been producing major sales, both for new issues and backstock. The recent release of *Hepcats* #9 and *Tick* #11 have met with renewed interest.

CANADA

Jim Bain
Wilkie's Wonderful World
New Brunswick

TOP TEN		BOTTOM FIVE
1. Spawn	6. Web of Sp-Man Holocover	1. Barbie
2. X-Men	7. Youngblood	2. Bill & Ted
3. Spider-Man Holocovers	8. Ghost Rider	3. Blood Sword Dynasty
4. Savage Dragon	9. Spirits of Vengeance	4. Cheval Noir
5.Amzng Spider-Man	10. X-Force	5. Cool World

DC DC needs excitement. *Batman Returns* gave us none of the spin-off sales the first movie did. *Detective* and *Dark Knight* sales are steady with *Shadow* equalling *Dark Knight*. However, *Batman*, the series, has fallen in sales with the Doug Moench issues. Most of this company's books are steady mid-range sellers, with only *Lobo* really selling high. About the time to shake things up again, don't ya think? *Justice Society* is great, it's so good to read about real heroes, with good outlooks on life.
MARVEL Marvel's magic is still working on *The Rise of the Midnight Sons* promotion. High interest is being shown in the 2nd issues of *Spirits of Vengeance* and *Morbius the Living Vampire*, a good sign of a hit. Peter David's credit on *Spider-Man 2099* is causing quite a stir on that title. Readers are taking a "wait and see" approach on the rest of the line.
INDEPENDENTS The big news of the summer is that it is cool to buy Independents. Image, Dark Horse and Valiant together are breaking the "Make Mine Marvel" code of many of the younger readers. Image titles are the predominant sellers of our new comics. *Spawn, Savage Dragon,* and *WildC.A.T.S.* are well done books, which are selling well. *Youngblood* remains a mystery; high sales, but no one will admit to liking it. In the U.S., collectors should watch what they pay for back issues of this line. 200,000 copies of both *Youngblood* and *Spawn* have been sold to the Wal-Mart chain for future bagging and discount sales. First issue, first printings will soon be on sale at, or below, cover price in quantities larger than most companies print runs. A line of first issues with low print runs is Valiant. *Unity* is the most sucessful cross-over we have ever carried, in terms of increasing sales for a line. Pre-*Unity* Valiants are in high demand, and hard to get. Dark Horse is still producing hits. Sales are very high on *Terminator: Hunters & Killers, Robocop vs. Terminator,* and *Aliens:Newt's Tales* (overcoming a very bad movie). The beautiful *James Bond 007* is not doing as well as we expected; come on guys, you're missing a great book.



INTERNATIONAL

Peter Liehr
Adlib Comics
Cologne
GERMANY

TOP TEN		BOTTOM FIVE
1. X-Men	6. Spawn	1. Not
2. X-Force	7. X-Factor	2. Submitted
3. Spider-Man	8. Lobo's Back	3.
4. Legends of the Dark Knight	9. RoboCop Vs. Terminator	4.
5. Uncanny X-Men	10. Youngblood	5.

DC DC has damned good books and a big problem. The bad news is that they've lost second position and a few good artists to Image comics; that hurts. They are making books for mature readers; not for the kids or the speculators. That's their problem. Hey guys, hold on to your quality standards.
MARVEL The Marvel UK books are the hit of the summer. Of course all of the *Spider-Man* hologram covers are very popular as well. I'm pretty worried about how Marvel is going to fill in the gaps of talent on the X-Books. Let's see what hot new talent will emerge.
INDEPENDENTS At Dark Horse, all of their movie adaptations are strong sellers. *Next Men* is not living up to expectations. Say bye bye to all good looking *Terminator* stories, but *RoboCop, Grendel* and *Godzilla* are all top rookie prospects. Okay, Image sold millions of *Spawn* and *Youngblood* but who cares, every kid in the world has two copies of each Image book in the hope of getting rich. Image does well publishing books with famous names on it. Time is not absolute, but what comes after Shooter at Valiant. Any new titles from Viz is an augenweide (a sight for sore eyes).

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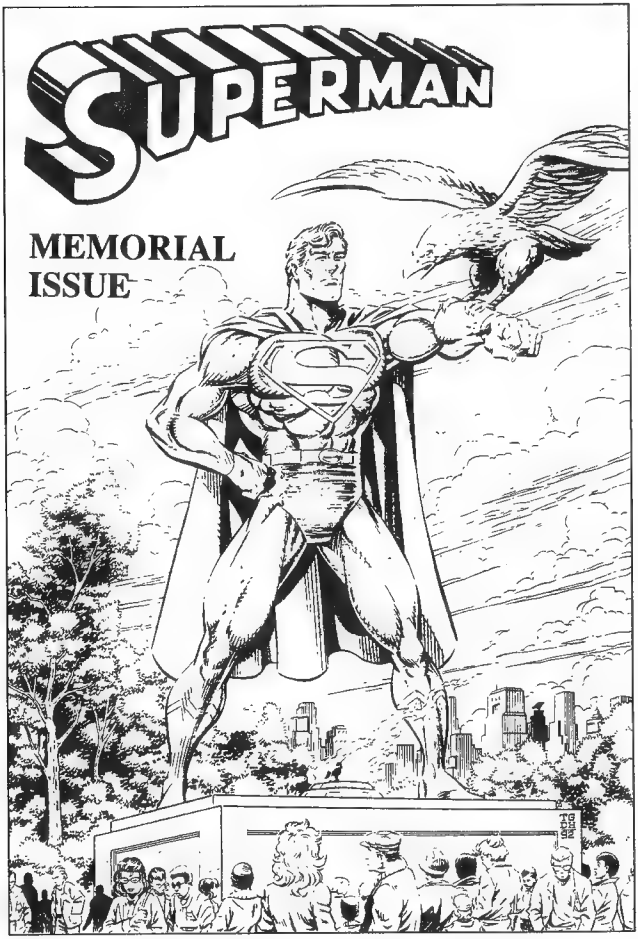
COMICS VALUES MONTHLY



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ABBREVIATIONS

ARTISTS

Abel, Dusty ..... DAb
Abel, Jack ..... JA
Adams, Art ..... AAd
Adams, Neal ..... NA
Addeo, Stephen ..... StA
Adkins, Dan ..... DA
Albrecht, Jeff ..... JAl
Alcala, Alfredo ..... AA
Anderson, Brent ..... BA
Anderson, Murphy ..... MA
Andru, Ross ..... RA
Aparo, Jim ..... JAp
Argones, Sergio ..... SA
Austin, Terry ..... TA
Ayers, Dick ..... DAy
Badger, Mark ..... **MBg**
Bagley, Mark ..... MBa
Baikie, Jim ..... JBa
Bailey, Bernard ..... BBa
Baker, Kyle ..... KB
Baker, Matt ..... MB
Barks, Carl ..... CB
Barreto, Ed ..... EB
Barry, Dan ..... DBa
Beauvais, Dennis ..... DB
Beck, C.C. ..... CCB
Binder, Jack ..... JaB
Bingham, Jerrry ..... JBi
Biro, Charles ..... CBi
Bisley, Simon ..... SBs
Bissette, Stephen ..... SBi
Blevins, Brent ..... BBl
Bode, Vaughn ..... VB
Bolland, Brian ..... BB
Bolle, Frank ..... FBe
Bolton, John ..... JBo
Bond, Philip ..... PBd
Boring, Wayne ..... WB
Boxell, Tim ..... TB
Braithwaite, Doug ..... DBw
Bright, Mark ..... MBr
Brigman, June ..... JBr
Brodenck, Pat ..... PB
Brunner, Frank ..... FB
Buckler, Rich ..... RB
Budget, Greg ..... GBu
Burns, John ..... JBn
Buscema, John ..... JB
Buscema, Sal ..... SB
Butler, Jeff ..... JBt
Brothers, Hernandez ..... HB
Byrne, John ..... JBy
Cameron, Lou ..... **LC**
Campbell, Stan ..... StC
Cardy, Nick ..... NC
Chadwick, Paul ..... PC
Chan, Ernie ..... ECh
Chaykin, Howard ..... HC
Cirocco, Frank ..... FC
Claremont, Chris CCl
Cockram, Dave ..... DC
Colan, Gene ..... GC
Colby, Simon ..... SCy
Cole, Jack ..... JCo
Cole, Leonard B. ..... LbC
Collins, Mike ..... MC
Colon, Ernie ..... EC
Corben, Rich ..... RCo
Costanza, Peter ..... PrC
Cowan, Denys ..... DCw
Craig, Johnny ..... JCr
Crandall, Reed ..... RC
Crumb, Robert ..... RCr
Cuidera, Chuck ..... CCu
Davis, Alan ..... **AD**
Davis, Jack ..... JDa
Day, Gene ..... GD
Deitch, Kim ..... KDe
DeZuniga, Tony ..... TD
Dillin, Dick ..... DD
Dillon, Steve ..... SDi
Ditko, Steve ..... SD
Dixon, John ..... JDx
Dobbyn, Nigel ..... ND
Doherty, Peter ..... PD
Dominguez, Luis ..... LD
Dorey, Mike ..... MDo
Drake, Stan ..... SDr
Drucker, Mort ..... MD
Duusema, Jan ..... JD
Dwyer, Kieron ..... KD
Edlund, Ben ..... **BEd**
Eisner, Will ..... WE
Elder, Bill ..... BE
Esposito, Mike ..... ME
Estrada, Ric ..... RE
Epting,Steve ..... SEp
Evans, George ..... GE
Everett, Bill ..... BEv
Ewins, Brett ..... BEw
Ezquerra, Carlos ..... CE
Fago, Al ..... **AFa**
Farmer, Mark ..... MFm
Fegredo, Duncan ..... DFg
Feldstein, Al ..... AF
Fine, Lou ..... LF
Forte, John ..... JF
Fox, Gill ..... GFx
Fox, Matt ..... MF
Frazetta, Frank ..... FF
Frenz, Ron ..... RF
Fujitani(Fuje), Bob ..... BF
Gammill, Kerry ..... **KGa**
Gaughan, Jack ..... JGa
Gibbons, Dave ..... DGb
Gibson, Ian ..... IG
Giffen, Keith ..... KG
Giordano, Dick ..... DG
Golden, Michael ..... MGo
Gottfredson, Floyd ..... FG
Grandinetti, Jerry ..... JGr
Green, Dan ..... DGr
Grell, Mike ..... MGr
Grummett, Tom ..... TG
Guice, Jackson ..... JG
Gulacy, Paul ..... PG
Gustovich, Mike ..... MG
Hall, Bob ..... **BH**
Hampton, Bo ..... BHa
Hannigan, Ed ..... EH
Harrison, Simon ..... SHn
Haynes, Hugh ..... HH
Heath, Russ ..... RH
Heck, Don ..... DH
Henry, Flint ..... FH
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Lee, Jim ..... JLe
Leialoha, Steve ..... SL
Leonardi, Rick ..... RL
Liefeld, Rob ..... RLd
Lightle, Steve ..... SLi
Lim, Ron ..... RLm
Lopez,Jose Luis Garcia ..... JL
Lubbers, Bob ..... BLb
Lyle, Tom ..... TL
Maguire, Kevin ..... **KM**
Magyar, Rick ..... RM
Mandrake, Tom ..... TMd
Maneely, Joe ..... JMn
Manley, Mike ..... MM
Manning, Russ ..... ReM
Marcos, Esteben ..... EM
Mayer, Sheldon ..... ShM
Mayerik, Val ..... VM
Mazzucchelli, David ..... DM
McCarthy, Brendon ..... BMy
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McFarlane, Todd ..... TM
McKean, Dave ..... DMc
McLaughlin, Frank ..... FMc
McLeod, Bob ..... BMc
McWilliams, Al ..... AMc
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Meskin, Mort ..... MMe
Mignola, Michael ..... MMi
Milgrom, Al ..... AM
Miller, Frank ..... FM
Miller, Steve ..... SM
Mitchel, Barry ..... BM
Moebius ..... Moe
Mooney, Jim ..... JM
Moore, Alan ..... AnM
Morisi, Pete ..... PAM
Morosco, Vincent ..... VMo
Morrison, Grant ..... GMo
Morrow, Gray ..... GM
Musial, Joe ..... JoM
Muth, Jon J. ..... JMu
Netzer, Mike ..... **MN**
Nebres, Rudy ..... RN
Newton, Don ..... DN
Nino, Alex ..... AN
Nolan, Graham ..... GN
Nostrand, Howard ..... HN
Novick, Irv ..... IN
Nowlan, Kevin ..... KN
Ortiz, Jose ..... **JOt**
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Redondo, Nestor ..... NR
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Richards, Ted ..... TR
Rico, Don ..... DRi
Ridgeway, John ..... JRy
Robbins, Frank ..... FR
Rosenberger,J ..... JRo
Rogers, Marshall ..... MR
Romita, John ..... JR
Romita, John Jr. JR2
Rubinstein, Joe ..... JRu
Roth, Werner ..... WR
Rude, Steve ..... SR
Russell, P. Craig ..... CR
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Saltares, Javier ..... JS
Saviuk, Alex ..... AS
Schaffenberger, Kurt ..... KS
Sears, Bart ..... BS
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Shamray, Gerry ..... GSh
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Sim, Dave ..... DS
Simon, Joe ..... JSm
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Simonson, Walt ..... WS
Simpson, Will ..... WSm
Sinnott, Joe ..... JSt
Smith,Barry Windsor ..... BWS
Smith, Paul ..... PS
Smith, Robin ..... RSm
Smith, Ron ..... RS
Sparling, Jack ..... JkS
Spector, Irving ..... IS
Speigle, Dan ..... DSp
Spiegelman, Art ..... ASp
Springer, Frank ..... FS
Starlin, Jim ..... JSn
Starr, Leonard ..... LSt
Staton, Joe ..... JSon
Steacy, Ken ..... KSy
Steranko, Jim ..... JSo
Stevens, Dave ..... DSt
Stroman, Larry ..... LSn
Sullivan, Lee ..... LS
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Swan, Curt ..... CS
Talbot, Bryan ..... **BT**
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Tanghal, Romeo ..... RT
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Torres, Angelo ..... AT
Toth, Alex ..... ATh
Tottleben, John ..... JTo
Trimpe, Herb ..... HT
Truman, Timothy ..... TT
Turner, Dwayne ..... DT
Tuska, George ..... GT
Veitch, Rick ..... **RV**
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Von Eeden, Trevor ..... TVE
Wagner, Matt ..... **MWg**
Ward, Bill ..... BWa
Warner, Chris ..... CW
West, Kevin ..... KWe
Weston, Chris ..... CWn
Whitney, Ogden ..... OW
Wiacek, Bob ..... BWi
Wildey, Doug ..... DW
Williams, Anthony ..... AWi
Williams, Kent ..... KW
Williams, Scott ..... SW
Williamson, Al ..... AW
Williamson, Skip ..... SWi
Willingham, Bill ..... BWg
Wiltshire, Mary ..... MW
Wilson, Colin ..... CWi
Wilson, Gahan ..... GW
Woggin, Bill ..... BWo
Wolverton, Basil ..... BW
Wood, Wally ..... WW
Wrightson, Berni ..... BWr
Yeates, Tom ..... **TY**
Yeowell, Steve ..... SY
Zaffino, Jorge ..... **JZ**
Zeck, Mike ..... MZ

GENERAL

Value Has Risen ..... +
Value Has Decreased ..... –
Regional Variations ..... ±
New Listing ..... *
Appearance of ..... A:
Back-Up Story ..... B.U.
Beginning of ..... B:
Cameo by ..... C:
Cover by ..... (c)
Death of ..... D:
Ending ..... E:
Features ..... F:
Funny Animal ..... (fa)
Graphic Novel ..... GN
Inks by ..... (i)
Introduction of ..... I:
Joining of ..... J:
Layout by ..... l/o
Leaving of ..... L:
New Costume ..... N:
No issue Number ..... N#
Origin of ..... O:
Painted Cover ..... P(c)
Pencils by ..... (p)
Photographic cover .. Ph(c)
Reprinted issue ..... rep.
Return/Revival of ..... R:
Scripted By ..... S:
Text Illustration ..... (ti)
Trade Paperback ... TPB
Versus ..... V:
Wedding of ..... W:

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259 A:Lex Luthor 50.00
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266 A Supergirl 40.00
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269 A:Supergirl 38.00
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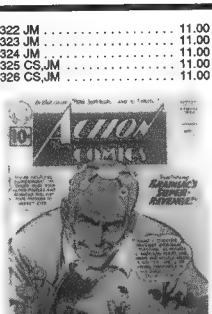

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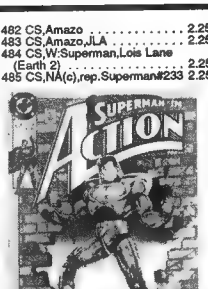

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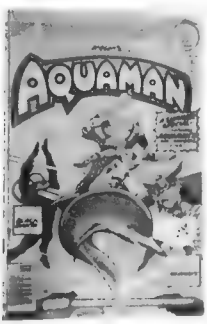

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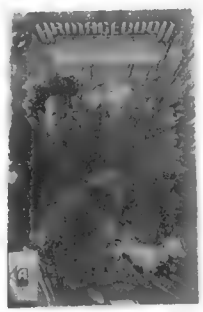

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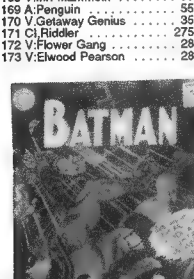

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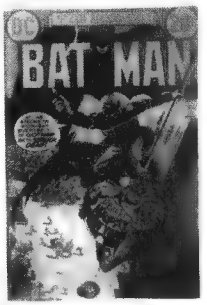

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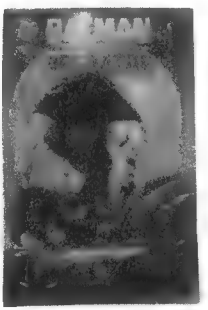

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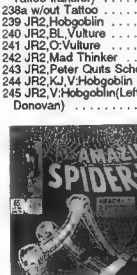

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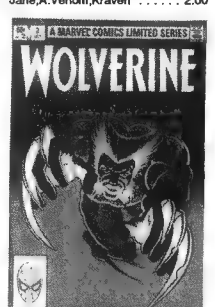

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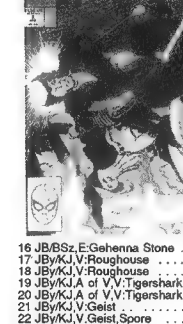

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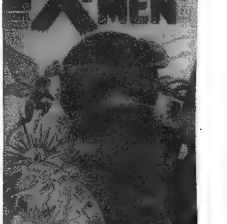

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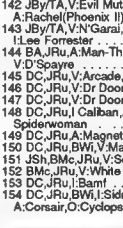

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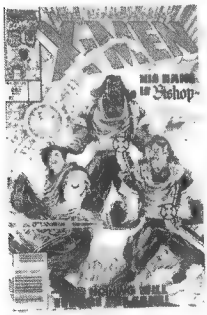

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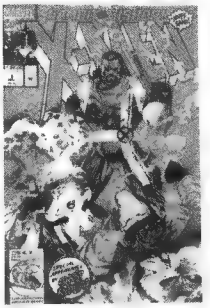

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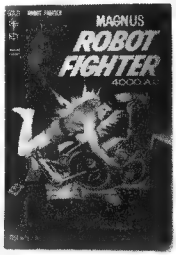

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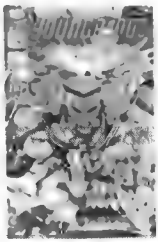

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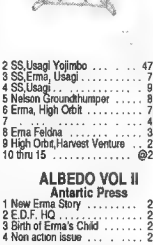

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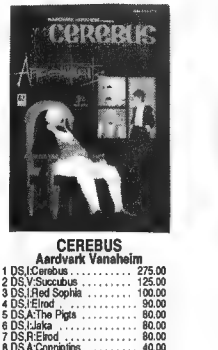

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32 DS 9.00
33 DS,DS,Friction 6.00
34 DS,Three Days Before 6.00
35 DS 9.00
36 DS 7.00
37 DS 7.00
38 DS 7.00
39 DS 7.00
40 DS 7.00
41 DS 5.50
42 DS 5.50
43 DS 5.50
44 DS 5.50
45 DS 5.50
46 DS 5.50
47 DS 5.50
48 DS 5.50
49 DS 5.50
50 DS 5.50
51 DS,(scarce) 21.00
52 DS 6.00

STAR TREK II
Impel (1991)
25th Anniversary–Odd #'d cards
Next Generation–Even #'d cards
Set: 150 cards (#161-#310) . 12.00
Pack, 12 cards ..... .90
H3 Kirk 45.00
H4 Picard 45 00

Star Trek 25th Anniversary Collector's set of 310 cards plus all 4 holograms and 2 special cards in tin box 90 00

STAR TREK THE NEXT GENERATION
Inagural Edition
Sky Box (1992)
Set: 120 cards ..... 18.00+
Holograms
01H Klingon Bird-of-Prey .... 8.00+
02H Klingon Vor'cha Cruiser . 8.00+
03H Romulan Warbird ..... 8.00+
04H Ferengi Marauder ..... 8.00+

Pack 10 cards 1.00
Card ..... .10
Deluxe Collectors Album ... 19.95
Mail in Hologram 3 50

STAR WARS
Topps (1977)
Series 1, blue
Set: 66 cards/11 stickers ... 30.00
Series 2, red
Set: 66 cards/11 stickers ... 25.00
Series 3, yellow
Set: 66 cards/11 stickers ... 25.00
Series 4, green
Set: 66 cards/11 stickers ... 25.00
Series 5, brown
Set: 66 cards/11 stickers . . 25.00

EMPIRE STRIKES BACK
Hersey's (1980)
each 12.00

EMPIRE STRIKES BACK
Topps (1980)
Series 1
Set: 132/33 stickers 35.00
Series 2
Set: 132/33 stickers 35 00
Series 3
Set: 88 cards/22 stickers ... 18.00

RETURN OF THE JEDI
Topps (1983)
Series 1
Set: 132 cards/33 stickers . 25.00
Series 2
Set: 88 cards/22 stickers . . 15 00

SUPERGIRL
Topps (1983)
Set: 44 cards (Sticker backs) 12.00

SUPER HERO STICKERS
Panini USA (1967)
set:55 stickers 350.00

SUPERMAN
Gum Inc. (1940) (R145)
Set:72 cards 3,500.00

SUPERMAN
Gum Inc. 1984 Reprint
Set: 72 Cards 17 00

SUPERMAN
Topps (1966)
Black & White photo's of TV series.
Back variations:
1. White (scarce),
2. Orange w/Copyright below text;
3. Orange w/1965 copyright on side & "Watch Superman on T.V." on bottom
Set: 66 cards 180 00

SUPERMAN IN THE JUNGLE
Topps (1958)
Set: 66 cards (test set) ... 700.00

SUPERMAN THE MOVIE
Topps (1978)

Series 1:
Set: 77 cards/12 stickers ... 20.00
Series 2:
Set: 88 cards/14 stickers ... 25.00

SUPERMAN
Drakes Cakes (1979)
Set:24 cards 75.00
Card, each 5.00

SUPERMAN II
Topps (1981)
Set: 88 cards/22 stickers ... 15 00

SUPERMAN III
Topps (1983)
Set: 99 cards/22 stickers ... 15 00

TEENAGE MUTANT NINJA TURTLES-CARTOON
Topps (1989)
Set:88 cards/11 stickers ... 15.00
Deluxe (Topps Ireland 1990)
Set. 66 cards, no stickers
in collector box 8.00
Set. 66 cards, 11 stickers .. 10 00
Super Glossy set in collector's box, with 22 bonus cards 25 00

TEENAGE MUTANT NINJA TURTLES-CARTOON SERIES II
Topps (1989)
Set:88 cards/11 stickers ... 10.00
Holograms, set of 4 ..... 10.00

TEENAGE MUTANT NINJA TURTLES-MOVIE
Topps (1990)
Set: 132 cards/11 stickers . 12.50
Pack A set of 66 deluxe cards 6 00
Pack B set of 66 deluxe cards 6.00

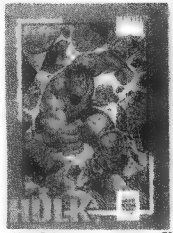
TEENAGE MUTANT NINJA TURTLES-MOVIE II
Topps (1991)
Set: 99 cards/11 stickers . 10.00
Pack: 8 cards, 1 sticker ..... .75

TERMINATOR 2: Judgment Day
Impel (1991)
Set in collector's box, with 1 special card and 1 hologram 40.00
Set 140 cards 15.00
Pack 1.00
Collector's Album 20.00
Hologram, Schwarzenegger 30.00

TERMINATOR 2
Topps (1991)
Set: 44 stickers 5.00

TOXIC CRUSADERS
Topps 1991
Set: 88 Cards, 8 Holograms . 12 50
Pack, 8 cards, 1 hologram .... .75
Holograms, each ..... .50

TRADING CARD TREATS
National Safe Kids Campaign
Impel (1991)
Marvel Super Heroes, set of 6 4.00
Captain America ..... .75



Ghost Rider 75
Hulk 75
She-Hulk 75
Spider-Man 75
Wolverine 75
Archie, set of 6 25
Universal Monsters, set of 6 . .50
Widget, set of 6 25
Inspector Gadget, set of 6 . . .25
Nintendo, set of 6 25
Set: All 36 cards 5 00
Cards come in two different clear cello packs with 3 cards in each packs come in bags of 24

UNCANNY X-MEN
Impel (1992)
Magneto hologram (Advance comics 1991) 6.00
Promo Set: (5 cards) 10.00
Cable (Card #19 in set) 2.00
Magneto Card #41 in set) . . 2.00
Storm (Card #14 in set) . . . 2 00
Wolverine (Card #2 in set) . . 2.00
X-Men (Card #171 in set) . . 2.00
Note. Promo cards are almost identical to the regular cards, but have ™ in black next to Marvel logo on back. Regular set cards have ™ in red. Other differences.
Cable Name "Unknown" vs. "Unrevealed;" different rating chart, slight picture difference
Magneto: Name "Unknown"; different rating chart, back text layout differs
Storm: different rating chart; no Jim Lee signature on front, text differs
Wolverine: text layout differs; back is rotated ½ turn
X-Men: text layout differs
Set: 100 cards 18.00
Super Heroes:
1 Beast 15
2 Wolverine 30
3 Havok 20
4 Iceman 15
5 Phoenix 15
6 Nightcrawler 15
7 Cannonball 15
8 Wolfsbane 15
9 Stryn 15
10 Lockheed 15
11 Professor X 20
12 Psylocke 40
13 Domino 20
14 Storm 15
15 Meggan 15
16 Feral 15
17 Cyclops 20
18 Gambit 30
19 Cable 40
20 Archangel 20
21 Banshee 15
22 Shadowcat 15
23 Kylun 15
24 Jean Grey 30
25 Colossus 15
26 Warpath 20
27 Polaris 15
28 Boom Boom 20
29 Jubilee 25
30 Shatterstar 20
31 Strong Guy 20
32 Captain Britain 15
33 Forge 20
34 Madrox 15
35 Quicksilver 15
36 Rogue 25

37 Widget 15
38 Bishop 75
39 Maverick 35
40 Cerise 40
Super-Villains
41 Magneto 20
42 Mr. Sinister 15
43 Deadpool 25
44 Proteus 15
45 Mojo II 15
46 Juggernaut 20
47 Sentinels 15
48 Gideon 20
49 Masque 15
50 Shiva 15
51 Apocalypse 20
52 Sabretooth 35
53 Mojo 15
54 Caliban 15
55 Gatecrasher 15
56 Brood 20
57 Blob 15
58 Stryfe 20
59 Warwolves 15
60 Omega Red 30
61 Black Tom 15
62 Mystique 20
63 Sauron 15
64 Saturnyne 40
65 Toad 15
66 Shadow King 20
67 White Queen 40
68 Mastermind 15
69 Deathbird 15
70 Lady Deathstrike 15
Teams
71 **X-Men "Gold"** 25
72 **X-Men "Blue"** 25
73 **X-Factor** 20
74 **X-Force** 25
75 Excalibur 20
76 Hellfire Club 15
77 Mutant Liberation Front 15
78 Brotherhood of Evil Mutants .20
79 Upstarts 20
80 Technet 15
Ex X-Men
81 Sunspot 20
82 Dark Phoenix 20
83 Longshot 15
84 Magik 15
85 Dazzler 15
Allies
86 Starjammers 15
87 Imperial Guard 15
88 Llandra 15
89 Weird Happenings Organization 15
90 Roma 15
Danger Room
91 Danger Room: Nightcrawler .25
92 Danger Room: Archangel . .30
93 Danger Room: Storm 25
94 Danger Room: Gambit 35
95 Danger Room: Wolverine . .30
96 Danger Room: Shatterstar . .30
97 Danger Room: Cyclops 25
98 Danger Room: Cable 35
99 Danger Room: Colossus 25
100 Checklist/Cerebro 15
Holograms
XH-1 Wolverine 6.00
XH-2 Cable 6.00
XH-3 Gambit 6.00
XH-4 Magneto . . . . . 6.00+
XH-5 X-Men . . . . . 6.00+
Deluxe Collector's Album . . 20.00

UNCANNY X-MEN COVERS I
Comic Images (1990)
Set:90 cards 24.00

UNCANNY X-MEN COVERS II
Comic Images (1990)
Set:45 cards 12.00

WACKY PACKAGES
Topps (1991)
Set: 55 Stickers 12.00

WALT DISNEY CARDS
Disney License Plates, 1960's card 5 00
Set: 25 cards 125.00
Disney Stickers, 1960's, sa. 10.00

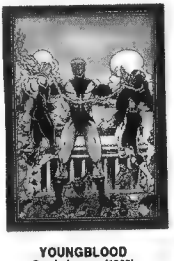
WIZARD OF OZ
Pacific Trading Cards (1990)
Set: 110 cards in box 13.00

WOLVERINE
(Marvel Cards III)
Comic Images (1988)
Set:50 cards 14.00

WOLVERINE: FROM THEN TILL NOW
Comic Images (1991)
Set:45 cards 12.00

X-FORCE
"The Beginning of the End"
Comic Images (1991)
Set:90 cards 24.00
Pack, 10 cards 1.00

X-MEN
Comic Images (1991)
Set:90 cards 15.00
Pack, 10 cards ..... .80



YOUNGBLOOD
Comic Images (1992)
Set: 90 Cards ..... 13.00+
Prism Cards
P1 ..... 12.00
P2 Photon and Combat 12.00
P3 Diehard 12.00
P4 Shaft 12.00
P5 Cougar 12.00
P6 New Titans? 12.00
Promo Cards
0 Youngblood ..... 1.50+
1 Shaft ..... 1.50+
2 Bedrock ..... 1.50+

For a More Extensive Listing of NON-SPORTS TRADING CARDS, See:
COLLECTIBLE TOYS & VALUES
Published monthly by ATTIC BOOKS

All card prices listed are for *Near Mint* condition.

CVM'S Collectibles Corner

Business Card Advertisements

Business Cards Ads. One insert: $15; Three Consecutive inserts: $42; Six Consecutive inserts $79

SEPTEMBER

Sep 16 CA Walnut. (C), (S), & pins. Frank and Son Warehouse, 19465 East Walnut Drive South, Walnut, CA. 5:00-9:30. A:FREE. Frank or Jim. PH:(714) 594-7492

Sep 17 RI Woonsocket. (S)&(C). Elks Hall, 380 Social Street, Woonsocket RI. 6-10. A:$1. Bill Bryda. PH:(401)765-0934.

Sep 17-20 MA Watertown. (C). Watertown Mall, 550 Arsenal St., Watertown, MA. Regular mall hours. A:FREE. Bill Gouvalaris. PH:(617)289-8662.

Sep 17-20 CO Denver. (C) & (S). Westminster Mall, 5433 88th Ave, Denver CO. Mall Hours. A:FREE. Vince Nicholson. PH:(314)947-9581.

Sep 18 NY Brooklyn. (C) (S) coins. Knights of Columbus, Ave N & E. 52 St., Brooklyn NY. 6-10. A:FREE. Scotty O'Donnell. PH:(718)251-2075.

Sep 19 GA Rome. (C) & (S). Days Inn, 840 Turner McCall Blvd, Rome Georgia. 10-6. A:$1.00. John. PH:(706)234-3788.

Sep 19 CA Walnut. (C) & (S). Frank & Son Warehouse, 19465 East Walnut Drive North, Walnut CA. 10-5. A:FREE. Frank & Jim. PH: (714)594-7492.

Sep 19 CA Diamond Bar. (C) & (S). Days Inn of Diamond Bar, 21725 Gateway Center Dr., where 60 & 57 Fwys. meet, Diamond Bar, CA. 10-4. A:$3 (under 5 FREE). Hal Wamsley. PH:(714)860-2043.

Sep 19 TX Dallas. (C), (T), (NS), Gaming and Japanimation. Parkway Hilton Hotel, 4801 I-635 at Dallas Pkwy., across from the Galleria, Dallas, TX. 10-5. A:$2. Bulldog Productions. PH:(214)350-4305.

Sep 19 NJ/PA New Hope. (S). Holiday Inn, Rt 202 S, 2 miles past Lambertville Bridge, New Hope PA. A:$2. Bruce Weinstein. PH:(908)821-1019.

Sep 19 PA Harrisburg. (C). Best Western, I-83 exit 18a, Harrisburg PA. 10-4 A:$3. Reality Conventions. PH:(301)791-8159.

Sep 19 NY Lynnbrook. (S)&(C). St Mary K of C, 78 Hempstead Ave, Lynnbrook NY. 10-4. A:$1. Paul. (516)289-7398.

Sep 19 NJ Hackensack. (C) & (S). Immaculate Conception School, 386 Hudson St.,Hackensack NJ. 10-4. A:$2. Tom. PH:(201)641-5601.

Sep 19 NJ Tinton Falls. (C) & (S). Holiday Inn, Hope Road, Tinton Falls. 10-5. A:$2. Ruth Campbell. PH:(908)268-9486.

Sep 19 NC Rocky Mount. (C)&(NS).Tarrytown Mall, 2320 Sunset Ave., Rocky Mount NC. 10-6. A:FREE. Scott's Comics. PH:(919)571-1310.

Sep 19 NY Staten Island. (C) & (S). Labetti Post 2159, 390 Hylan Blvd.,Staten Island NY. 9:00 - 2:00. A:$3. Sandy Greco. PH:(908)291-1632.

Sep 19 NJ Paramus. (C) Radisson Inn, 601 From Road, Exit 165 GSP, Paramus NJ. Frederic Greenberg. PH:(908)788-6845.

Sep 19-20 IN South Bend. (C)&(S) Coin & Stamp. North Village Mall, US 31 N., South Bend IN. Sat:9-9, Sun:11-5. A:FREE. Gene F. Haberstitch. PH:(219)533-1887.

Sep 19-20 IN Richmond. (C)&(S) Coin & Stamp. Richmond Square Mall, Richmond IN. Sat:10-9, Sun:12-5. A:FREE. Gene F. Haberstitch. PH:(219)533-1887.

Sep 20 MD Columbia.(C). Holiday Inn, 7900 Washington Blvd, Columbia MD. 10-4. A:$4.00.Jubilee Enterprises. PH:(301) 292-4587

Sep 20 NY Brooklyn. (C), (S), Jewelry and Coins. Golden Gate Inn, Knapp Street-- Belt Pkwy. (Exit 9), Brooklyn, NY. 9-4. A:FREE. Harry. PH:(718)934-6962.

Sep 20 CT East Hartford. (C). Elks Hall, 148 Roberts St. (exit 58 from I-84), East Hartford, CT. 11-5pm. A:99c. Hal Kinney. PH:(203)289-1208.

Sep 20 NY Fredonia. (C), (S) and Collectibles Show. Masonic Lodge, 321 E. Main St., Fredonia, NY. 10-3. A:FREE. Starwind Comics. PH:(716)672-2913.

Sep 20 NY Bayshore. (C), (S) & (T). Masonic Temple, 2 Union Blvd. (w/o 5th Ave.), Bayshore, NY. 10-4. A:FREE. Ray/Pat. PH:(516)669-4332. **Sep 20 CA Azusa.**(S), (C) & (NS). Azusa Elks Lodge, 521 N. Virginia Ave., Azusa, CA. 10-5. A:.50c. Stan and Brenda Thornton. PH:(818)858-4226.

Sep 20 IL Hillside. (S) & (C). Hillside Holiday Inn, I-290 between Wolf & Mannheim Rds., Hillside, IL. 10-3. A:$1. Graham Crackers Comics. PH:(708)355-4310.

Sep 20 FL Fort Lauderdale. (S) & (C). Sheraton Suites, 311 North University Drive, Plantation/Fort Lauderdale. A:$2. Bruce Weinstein. PH:(908)821-1019.

Sep 20 FL Palm Beach Gardens. (C) (S) (NS). Holiday Inn at I-95 & PGA Blvd., Palm Beach Gardens. 10-5. A:$1. Bill Berg. PH:(407)743-7636.

Sep 20 NJ Woodbridge.(C). Sheraton, 515 Rt. 1 South, Woodbridge NJ. 10-4. A:$3. Reality Conventions. PH:(301)791-8159.

Sep 20 CA Mission Hills. (C). Mission Hills Inn, 10621 Sepulveda Blvd., Mission Hills CA. 10-5. A:$2. Dave Lula. PH:(818)508-5418.

Sep 20 TX San Antonio. Howard Johnson South, 3401 S. I-35 and Woodward, San Antonio TX. 9:30-5. A:FREE. Ralph. PH:(512)431-0737.

Sep 20 IN Indianapolis. (C). Sheraton NE, I-465 & Pendleton Pike, 7701 East 42nd St.,Indianapolis IN. Frederic Greenberg.PH:(908)788-6845.

Sep 20 CA San Francisco. (C). Holiday Inn Golden Gateway, 1500 Van Ness Ave.,San Francisco CA. Frederic Greenberg. PH:(908)788-6845.

Sep 20 MD Baltimore. (C). Quality Inn, Beltway exit 26S, Baltimore MD. 11-4. A:$3. Bob Horn. PH:(301)398-6685.

Sep 23 CA Walnut.(C), (S), & pins. Frank and Son Warehouse, 19465 East Walnut Drive South, Walnut, CA. 5:00-9:30. A:FREE. Frank or Jim. PH:(714) 594-7492

Sep 24 NY Depew.(C) & (S). Polish–Falcons Club, 445 Columbia Ave., Depew, NY. 6-10pm. Door prizes. PH:(716)681-3422.

Sep 25 NY Brooklyn. (S) (C) coins. Knights of Columbus, Bay Ridge Ave(69 St) & 10th Ave, Brooklyn NY. 6-10. A:FREE. Scotty O'Donnell. PH:(718)251-2075.

Sep 24-27 CT Willamantic. (C). Eastbrook Mall, Jct. Rts. 6 & 195, Willamantic, CT. Regular mall hours. A:FREE. Bill Gouvalaris. PH:(617)289-8662.

Sep 26 NJ Woodbridge.(S),(C),(T) Records. St. Demetrius Conention Center, 681 Roosevelt Ave, Carteret, N.J. 10-4. A $4, $2.50 children. Sergio Candido. PH:(908) 855-5852.

Sep 26 NJ Bayville. (C) & (S). First Aid Building, Route 9 and Station Road, Bayville, NJ. Edna Laird. PH:(908) 269-4327.

Sep 26 MI White Lake Twp. (S) & (C). Great American Diner, 9351 Highland Rd (M-59),White Lake Twp, MI. 10-3:30. A:FREE. Tim Nichols. PH:(313)623-1299.

Sep 26 IL Harvey. (C) & (NS). South Side Exposition Center, I-80 & Halsted behind Holiday Inn, Harvey, IL. 10-4. A:$1. Rodapel Productions or Midwest Shows. PH:(708)799-3029 or (708)496-3113.

Sep 26 CA Walnut. (C) & (S). Frank & Son Warehouse, 19465 East Walnut Drive North, Walnut CA. 10-5. A:FREE. Frank & Jim. PH: (714)594-7492.

Sep 26 OH Dayton. (C). Holiday Inn, I-75 exit 50a at 2455 Dryden Rd., Dayton OH. 10-4. A:$3. Reality Conventions. PH:(301)791-8159.

Sep 26-27 CT New Haven. (C), (S), (NS), (T), (SF). New Haven Coliseum, New Haven CT. Sat. 10-4, Sun 10-4. A:$3. Schenker Promotions. PH:(201)488-6293.

Sep 26-27 FL West Palm Beach. (S) & (C). Cross County Mall, Okeechobee Blvd., Military Trail, 10-9 (Sat.), 11-5 (Sun.). A:FREE. Frank Guanti. PH:(407)697-5244.

Sep 26-27 NJ Morristown. (C) (S) (NS). Headquarters Plaza Mall, Speedwell Ave, NJ Morristown. Sat:12-9, Sun:12-5. A:FREE. Sandy. PH:(908)291-1632.

Sep 26-27 IN Merrillville. (C)&(S) coin & stamp. Century Consumer Mall, US 30 at Broadway, Merrillville IN. Sat:10-9, Sun:12-5. A:FREE. Gene F. Haberstitch. PH:(219)533-1887.

Sep 26-27 OH Wickliffe. (C) (S) (NS). Wickliffe Quality Inn, Bishop Road Inn, Wickliffe OH. 10-6. A:$2. Andy or Mike. PH:(216)729-7428.

Sep 27 CT Milford. (S). Knights of Colombus Hall, 625 Bridgeport Ave, Milford, CT. 9:30-3:30. A: $1. Bill Walsh. PH: (203)878-4101.

Sep 27 OH Columbus. (C). Holiday Inn East, I-70 & Hamilton Rd, Columbus OH. 10-4. A:$4.00. Jubilee Enterprises. PH:(301)292-4587.

Sep 27 OH Columbus. (C). Sheraton, 2124 South Hamilton Rd., Columbus Rd. 10-4. A:$3. Reality Conventions. PH:(301)791-8159.

Sep 27 PA Delaware Water Gap. Card, Coin and (C) Show. Ramada Inn, Exit 53 off of Rt. 80, Delaware Water Gap, PA. Adam S. Miller. PH:(717)238-5386.

Sep 27 NY Ozone Park, Queens. (S) & (C). A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. (next to Aqueduct Flea Market/Racetrack), Ozone Park, Queens, NY. 10-4. A:$1. Joseph F. Caruana. PH:(718)845-7240.

Sep 27 OH Mentor. (C) & (NS). Travelodge Hotel, 1-271 to I-90 to Exit 306N, Mentor, OH. 10-5. A:$1.50. Greg or Irene Pike. PH:(216)255-8778.

Sep 27 NJ Somerset. (C) and cards. Holiday Inn, 195 Davidson Ave., Somerset, NJ. 10-4. A:$1.50. Anthony J. Grimando. PH:(908)968-3886.

Sep 27 IL Willowbrook. Card, Coin & Stamp Show. Holiday Inn, 7800 Kingery Hwy (Rt. 83 N. of I-55), Willowbrook, IL. 10-3. A:FREE. Bill O'Malley. PH:(708)382-3869.

Sep 27 NY Farmingdale. (C), (S), & (T). Masonic Temple, 197 Hempstead Tpk. (Rt. 24), Farmingdale, NY. 10-4. A:FREE. Ray Weiss. PH:(516)669-4332.

Sep 27 IL Chicago. (C). Ford City Holiday Inn, 7353 S. Cicero Ave., Chicago, IL. 10-4. A:$1. Midwest Shows. PH:(708)496-8090.

Sep 27 PA Allentown. (C). Hilton, 9th and Hamilton Sts, Allentown PA. 10-4. A:$4.00. Jubilee Enterprises. PH:(301)292-4587.

Sep 27 IL Lombard. (C) and Collectibles. Lombard Veterans Memorial Hall, 635 N. Parker Dr., Lombard, IL. 9-3pm. A:$1. Mike Franklin. PH:(708)888-1949.

Sep 27 NJ Toms River. (C) (NS). Knights of Columbus post # 4969, Tennyson & Whittier Avenues, Toms River NJ. 10-4:30. A:$1.50. Ruth

Any convention promoter wishing to list his show, please send us the information and we will publish the listing free.

(C) Comic Convention; (S) Sports Cards; (NS) Non-Sports Cards (T) Toys; (F) Science Fiction & Fantasy; (A:) Attendance fee

Campbell. PH:(908)269-9486.

Sep 27 CT Southbury. (S) & (C). Southbury Fire Dept., Main St.South, Southbury CT. **A:FREE.** Donald Ellis. PH:(203)746-7531.

Sep 27 PA Easton. (C). Easton Inn, 185 S. 3rd St. & Larry Holmes Drive, Easton PA. 10-4:30. A:$1. ComicQuest Productions. PH:(215)433-5223.

Sep 27 TX San Antonio. (S)&(C). Wyndham Hotel, I-10 and Wurzbach Rd., San Antonio TX. 10-5. A:$1. Ralph. PH:(512)431-0193.

Sep 27 NY Buffalo. (C). Sheraton, Exit 52E off I-90, Buffalo NY. Frederic Greenberg. PH:(908)788-6845.

Sep 27 CA Los Angeles. (C). Airport Marina Hotel, 8601 Lincoln Blvd, Los Angeles CA. Frederic Greenberg. PH:(908)788-6845.

Sep 27 PA Valley Forge. Holiday Inn at King of Prussia Mall, Valley Forge PA. 11-4:30. A:$3. Bob Horn. PH:(301)398-6685.

Sep 30 CA Walnut. (C), (S), & pins. Frank and Son Warehouse, 19465 East Walnut Drive South, Walnut, CA. 5:00-9:30. **A:FREE.** Frank or Jim. PH:(714) 594-7492.

OCTOBER

Oct 1 RI Warwick. (S), (C) & (T). Howard Johnsons Lodge, 20 Jefferson Blvd. (exit 15 off 95), Warwick, RI. 10-4. A:$1. Jonathan Scungio. PH:(401)944-8334.

Oct 1-4 NH Salem. (C). Rockingham Mall, Rt. 38 (Mass. Border), Salem, NH. Regular mall hours. **A:FREE.** Bill Gouvalaris. PH:(617)289-8662.

Oct 2-4 PA Bethlehem. Card, Coin and (C) Show. Trolley Station Mall, Rts. 191 & 22, Bethlehem, PA. Adam S. Miller. PH:(717)238-5386.

Oct 3 NJ Union. (C). Boys and Girls Club, 1050 Jeanette Ave, Union New Jersey. 9:30-3:30. A:$2.00. Robert Gibema. PH:(908)874-4837.

Oct 3 IL North Chicago. (C) & (S). North Chicago Inn, 2315 Greenbay Rd, North Chicago, IL. 10-3. A:$1. Jim Libasci. PH:(708)336-9963.

Oct 3 NJ Hillsborough. (C) and cards. Hillsborough Fire Co. #2, 375 Rt. 206, Hillsborough, NJ. 10-4. A:$1.50. Anthony Grimando. PH:(908)968-3886.

Oct 3 NJ East Brunswick. (S) & (C). Sports 'N Stuff, 10 Alvin Ct. (off of Tices bet. Rt. 18 and Ryder), East Brunswick, NJ. 10-4. Bruce M. Weinstein. PH:(908)821-1019.

Oct 3 TN Franklin-Brentwood. (S). Holiday Inn, Hwy. 96 at I-65 Exit 65, Franklin-Brentwood, TN. Patty Speck/Dennis Swartz. PH:(615)780-3755.

Oct 3 IL Franklin Park. (C) & (NS). Franklin Park District Centre at North Park, 10040 W. Addison, Franklin Park, IL. 10-4. **A:FREE.** Bill O'Malley. PH:(708)382-3869.

Oct 3 IL Elk Grove Village. (C), (S), Coin & Stamp Show. Elk Grove Senior Center, Al Hattendorf Center, 225 E. Elk Grove Blvd. (corner Elk Grove. & Ridge), Elk Grove Village, IL. 9-4. A:$1. Sheila Ray. PH:(708)364-7224.

Oct 3 MD Hagerstown. (C). Ramada Inn, 910 Dual Hwy (Rt 40), Hagerstown MD. 10-4. A:$3. Reality Conventions. PH:(301)791-8159.

Oct 3 NY Bayside. (C) & (S). Everything Collectibles, Adriq Motor Inn II, 220-33 Northern Blvd, Bayside NY. 10-4. **A:FREE.** Donald Demsic. PH:(718)460-9758.

Oct 3 NJ Tinton Falls. (C) & (S). Holiday Inn, Hope Road, Tinton Falls. 10-5. A:$2. Ruth Campbell. PH:(908)268-9486.

Oct 3 PA Scranton. (C). Royce Hotel Lackawanna Station, 700 Lackawanna Ave., Scranton PA. 10-4. A:$2. Comicquest Productions. PH:(215)433-5223.

Oct 3 Springfield VA. (C). Best Western Hotel, 6550 Loisdale Court, Springfield VA. 10-4. A:$2. Capital Associates. PH:(703)691-9094.

Oct 3 CA Walnut. (S) (C) McDonald's. Frank and Son Warehouse, 19465 East Walnut Dr., Walnut CA. 10-5. **A:FREE.** Frank. PH:(714)594-7492.

Oct 3-4 MI Dearborn. (C). Dearborn Civic Center, 15801 Michigan Ave., Dearborn MI. Sat 11-7, Sun 11-5. A:$6. Michael Goldman. PH:(313)350-2633.

Oct 4 NJ Hazlet. (C) & (S). Ramada Inn, GSP exit 117, Rt. 35 south, Hazlet NJ. 9:30-3:30. A:$2. Sandy Greco. PH:(908)291-1632.

Oct 4 PA Philadelphia. (C). Ramada Inn Airport, 76 Industrial Way., Philadelphia PA. 10-4. A:$3. Reality Conventions. PH:(301)791-8159.

Oct 4 MI Kalamazoo. (C). Holiday Inn West, 2747 South 11th St, Kalamazoo, MI. 10-4. A:$4.00. Jubilee Enterprises. PH:(301)292-4587.

Oct 4 PA Harrisburg. (C). Ramada Hotel, I-83 exit 18A, Harrisburg, PA. 10-4. A:$3. Reality Conventions. PH:(301)791-8159.

Oct 4 NY Saratoga Springs. (S) & (C). St. Clement's School Gym, 231 Lake Ave., Saratoga Springs, NY. 1-6pm. A:$1. Roco Rosato. PH:(518)584-1429.

Oct 4 PA Allentown. (C). Allentown

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Hilton 9th and Hamilton St., Allentown, PA. 10-4. A:$3. Comicquest Productions. PH:(215)437-4674.

Oct 4 RI Providence. (C) & (S). Holiday Inn, Atwells Ave At I-95, Providence, RI. 10-4. A:$1.50. Bob/Rick Anatone. PH:(401)728-0753.

Oct 4 IL Rosemont. (C). Horizon Skyline Room, 6920 N. Mannheim Rd., Rosemont, IL. 10-4. A:$2. Midwest Shows. PH:(708)496-3113.

Oct 4 NY Brooklyn. (C), (S), Jewelry and Coins. Golden Gate Inn, Knapp Street-- Belt Pkwy. (Exit 9), Brooklyn, NY. 9-4. A:FREE. Harry. PH:(718)934-6962.

Oct 4 IL Elk Grove Village. (C), (S), Coin & Stamp Show. Elk Grove Senior Center, Al Hattendorf Center, 225 E. Elk Grove Blvd. (corner of Elk Grove Blvd. & Ridge), Elk Grove Village, IL. 9-4. A:$1. Sheila Ray. PH:(708)364-7224.

Oct 4 NJ Princeton. (S) & (C). Ramada Inn, Rt. 1 & Ridge Rd., Princeton, NJ. 10-4. A:$2. Bruce M. Weinstein. PH:(908)821-1019.

Oct 4 NY Long Island. (C) & (S). Coliseum Motor Inn, 1650 Hempstead Tpke., East Meadow, Long Island, NY. 10-4. A:FREE. Starwind Comics. PH:(716)672-2913 or day of show, PH:(516)794-2100.

Oct 4 OH Clairsville. (C). Eagles Hall, I-70 Exit 218, Clairsville OH. 10-4. A:$2. Jeff Harper. PH:(216)499-6056.

Oct 4 NY Queens Village. (S) & (C). Top Bingo, 220-34 Jamaica Ave, Queens Village NY. 9-4. A:FREE. Steven. PH:(718)291-4281.

Oct 7 CA Walnut. (C) (S) McDonalds. Frank and Son Warehouse, 19465 East Walnut Drive South, Walnut, CA. 5:00-9:30. A:FREE. Frank. PH:(714)594-7492

Oct 8 NY Forest Hills. (S) & (C), American Legion Post 1424, 107-15 Metropolitan Ave., Forest Hills, NY. 6-10pm. A:$1. Don Baldi. PH:(718)277-5161.

Oct 8 NY Deer Park. (S) & (C). Sons of Italy, Constantino Brumidi Lodge, 2075 Deer Park Ave, Deer Park NY. 6-10. A:FREE. Paul. (516)289-7398.

Oct 8-11 NH Nashua. (C). Royal Ridge Mall, Rt. 3 Exit 1 & D.W. Highway, Nashua, NH. Regular mall hours. A:FREE. PH:(617)289-8662.

Oct 9 IL Hillside. (S) & (NS). Hillside Holiday Inn, I-290 between Wolf & Mannheim Rds, Hillside IL. A:$1. 6-10. Graham Crackers Comics. PH: (708)355-4310.

Oct 10 VA Arlington. (C). Howard Johnson's, 2650 Jefferson Davis Hwy, Arlington VA. 10-4. A:$3. Reality Conventions. PH:(301)791-8159.

Oct 10 MI White Lake Twp. (S) & (C). Great American Diner, 9351 Highland Rd (M-59),White Lake Twp. MI. 10-3:30. A:FREE. Tim Nichols. PH:(313)623-1299.

Oct 10 CT Naugatuck. (S) & (C). Elks Lodge #967, Rubber Avenue, Naugatuck, CT. 9-3. A:FREE. Thomas E. Bryk. PH:(203)723-9289.

Oct 10 TN Knoxville. (C). Holiday Inn, Cedar Bluff, 304 Cedar Bluff Rd, Knoxville TN.10-4. A:$4.00. Jubilee Enterprises. PH:(301)292-4587.

Oct 10 CA Walnut. (S) (C) McDonald's. Frank and Son Warehouse, 19465 East Walnut Dr., Walnut CA. 10-5. A:FREE. Frank. PH:(714)594-7492.

Oct 10-11 NJ South Plainfield. (C) and cards. Middlesex Mall, Hadley Rd. & Stelton Rd., South Plainfield, NJ. 10-9 (Sat.), 11-5 (Sun.). Anthony Grimando. PH:(908)968-3886.

Oct 10-11 TN Nashville. (S) & (C). Quality Inn, Briley Pkwy. & Int'l Dr., Nashville, TN. 9-5. A:$1. Steve Dillard. PH:(615)952-4168.

Oct 10-11 MA Springfield. (C) (NS) (T) (SF) (F). Springfield Civic Center, Springfield MA. Sat:10-5, Sun:10-4. A:$3. Zach Schenker. PH:(201)488-6293.

Oct 11 IL Crystal Lakes. (S) & (C). Holiday Inn, Rt 31 and Three Oaks Rd, Crystal Lakes IL. 10-3. A:$1. Louis Pinsky. PH:(708)567-9543.

Oct 11 CT Danbury. (C) & (S). Danbury Hilton, 18 Old Ridgebury Rd, Danbury CT. 10-4. A:$2.00. Donald Ellis.PH:(203)746-7531.

Oct 11 TN Chatanooga. (C). Days Inn and Conference Center, 1400 N. Mark Smith Rd, Chatanooga TN.10-4. A:$4.00. Jubilee Enterprises. PH:(301) 292-4587.

Oct 11 MD Baltimore. (C). Days Hotel, I-83 exit 17, Timonium, Baltimore MD. 10-4. A:$4.00. Jubilee Enterprises. PH:(301)292-4587.

Oct 11 MD Silver Spring. (C). Armory Place, 925 Wayne Ave, Silver Spring MD. 10-4. A:$3.

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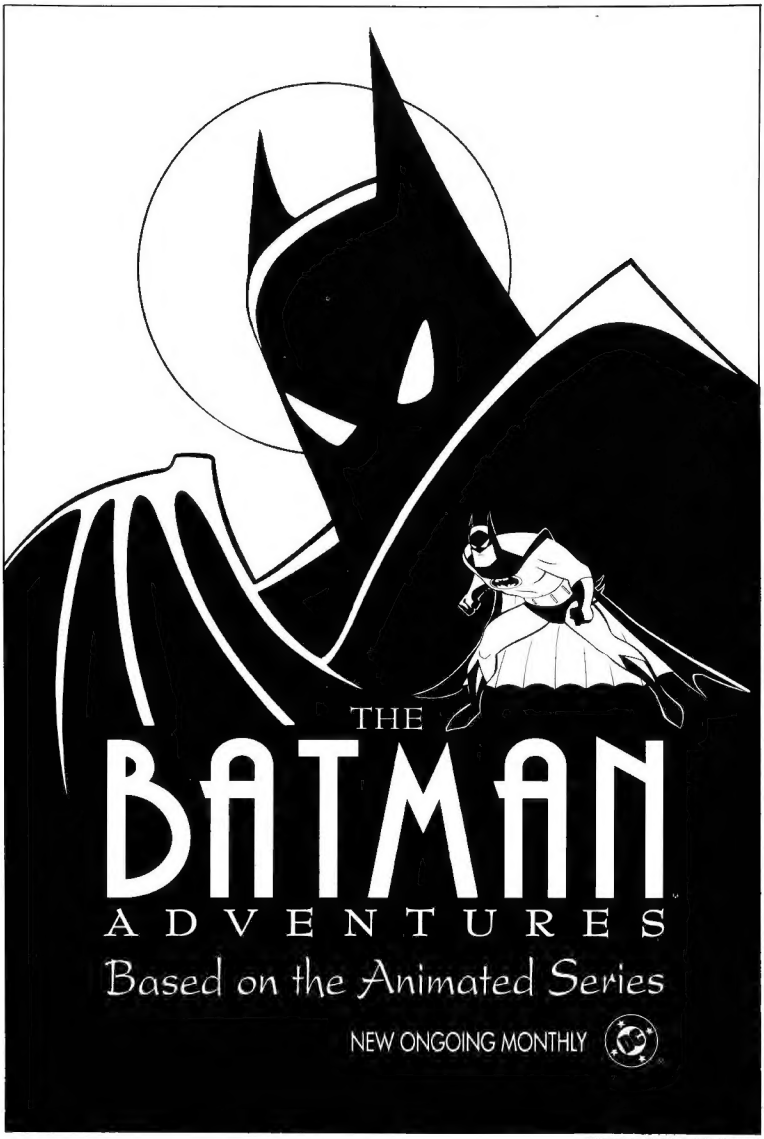

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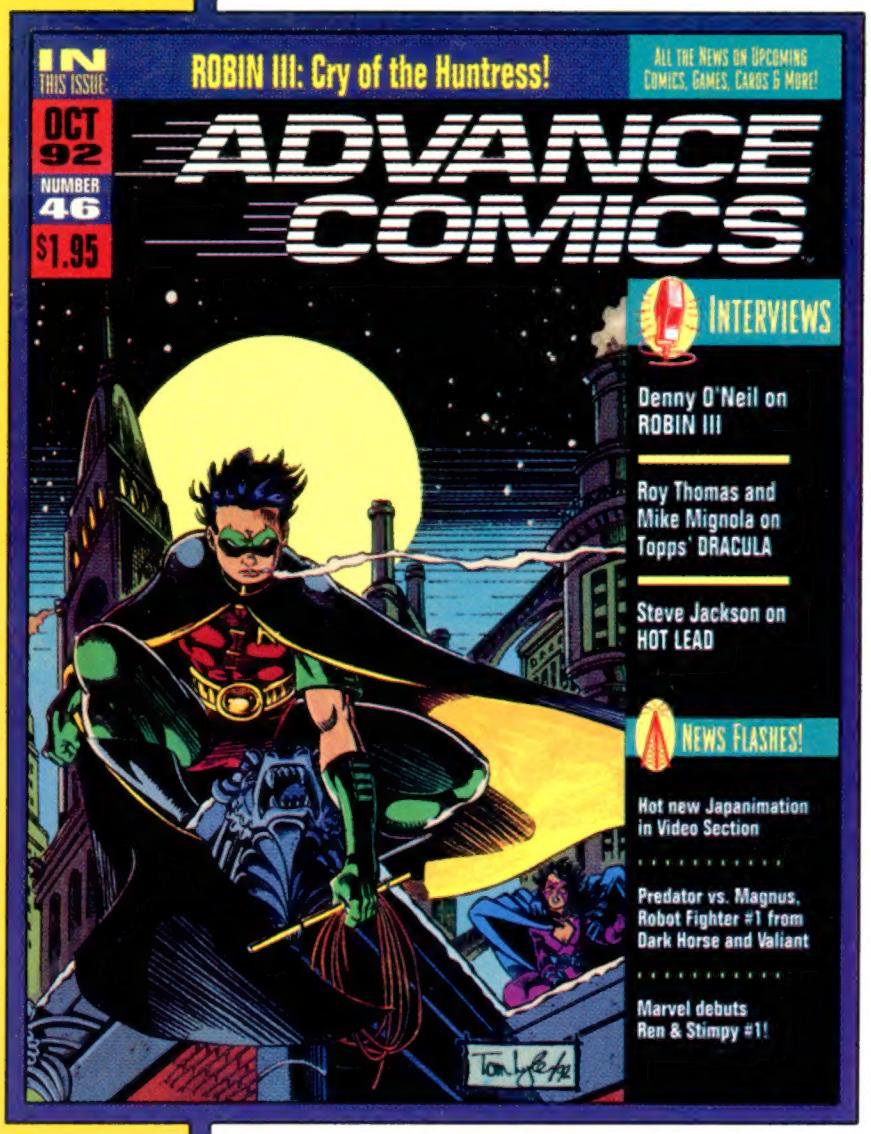
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